

Artie Shaw Saves Girl From Death

Artie Shaw broke a kneecap and tore several ligaments of his leg Jan. 12 when he dived into the surf of the Pacific Ocean at Acapulco de Juarez, Mexico, and saved Anne Chapman, American society girl, from an undertow. Artie slipped on the rocky beach with the girl, after pulling her to safety, fracturing his knee in four places. An airplane flew him to Mexico City for treatment.

Shaw Now in Los Angeles

Ending his long vacation in Mexico a few days later, and with his knee in a cast, Artie went to Los Angeles. It was learned exclusively by *Down Beat* that Artie soon will organize a 9-piece jazz band and return to the music field. He will not have a Negro rhythm section, as rumored, nor will he use a string quartet.

Because the cast cannot be removed for another month, Artie will not return to New York until sometime in March. In Los Angeles he conferred with Tommy Rockwell, president of General Amusement Corp., and Andrew Weinberger, his attorney-manager. It was learned that Shaw has been writing a story—centering around the tribulations of a band leader—which will be made into a motion picture and released by RKO. Borros Morros, studio music chief, already is getting the script and music in shape.

Artie's knee is in "bad shape," men close to him revealed. It is swollen three times its normal size. Miss Chapman, no stranger to Artie, lives in Greenwich, Conn.

Duke Hires Ben Webster

BY LEONARD FEATHER

New York—Duke Ellington's orchestra, switched recently from the Brunswick to the Columbia label, will start recording shortly under a new exclusive contract with Victor.

Duke's band has worked for three years through Master Records, Inc. The new deal results from the termination of Irving Mills' Master contract with Columbia.

The Johnny Hodges group and other contingents from the band will probably continue to record, switching to Bluebird.

The first Ellington Victor sides will include Ben Webster, tenor star who toured with him four years ago and now leaves Teddy Wilson to rejoin Duke on alto, replacing Otto Hardwicke. Another of the rare changes in the Ellington band may take place soon in Wallace Jones' first trumpet chair.

Ready for Windy City Cats

Woody Herman, whose fine band finally is getting recognition from the public as well as musicians, is ready for his big test. The Herman gang move into Chicago's Hotel Sherman Feb. 9 with 13 weekly radio wires assured. Here Woody is shown with Jack Robbins, head of Robbins Music, discussing Herman's latest Decca discing of *Blues on Parade*, a potential hit.

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That's Right—Kay's Voice All Wrong

BY JULIAN B. BACH

Columbus, O.—When Kay Kyser arrived here last month for a Palace Theater date he invited reporters to have breakfast with him, and then carried on conversations with them via a sign language due to a terrific cold and laryngitis attack.

The "prof" was saving his voice, he said, so he could work five shows a day plus his Lucky Strike commercial. Ginny Sims, his brunet chirper, refused to be photographed before visiting a local beauty parlor.

AFM Bides Time in Radio Contract War

New York—Negotiations between execs of the American Federation of Musicians, headed by Prexy Joseph N. Weber, and leaders of the radio industry regarding a new contract for employment of musicians in American radio stations, came to naught last month.

The AFM agreed to an "armistice" while Weber, whose health is not good, headed south to Florida for at least a 3-month rest. Meanwhile AFM locals thruout the land were urged by the AFM parent body to not enter into negotiations with broadcasters, and to permit AFM musicians to go on working without a new agreement. When the time is ripe the AFM will huddle with the radio nabobs and attempt to obtain contracts calling for the use of many more hundreds of live musicians in studios.

The truce helped settle the nerves of thousands of radio station men last month, but fireworks are yet to come.

1940 Fair to Give Bands a Better Break

BY CHARLES ZERWECK

New York—With the drawing power of name bands established as a fact, the New York World's Fair next spring will emphasize music in its plans for the second session of the "world's greatest show."

A special advertising department is already functioning at the Flushing Meadows and it looks as though the name attractions will be the recipients of paid newspaper space.

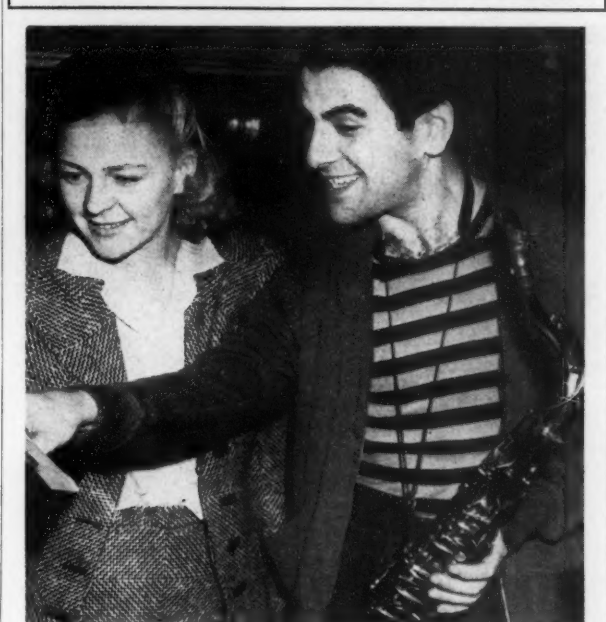
Concessions and restaurants, too, will be more music-conscious than last year. Only two bands have been set to date, however. They are Ted Straeter, currently at Fefe's Monte Carlo, New York, who will go into the Romanian Pavilion, and Walter Powell, now at (Modulate to Page 3)

Buster Harding Into Teddy Wilson Band On Second Piano

New York—Buster Harding, the youngster whose arrangements have been one of the important factors in the sudden pickup in Teddy Wilson's band at Jay Faggen's swank Golden Gate Ballroom up in Harlem, has been added as a regular member of Teddy's band.

Harding is on piano, playing second to Teddy. The band, rapidly improving after a slow start, is set indefinitely at Faggen's palace.

He's Not a Refugee From a Chain Gang



New York—George Auld, suddenly shoved into the spotlight recently when he was elected to take over the old Artie Shaw band, looks like this when he goes into a studio to cut records. With him is blonde Kay (Best Legs) Foster, the Detroit chirper whose voice has a Mildred Bailey quiver. George and Kay cut their first records last month under Warren W. Scholl's supervision in Eli Oberstein's studios for the Varsity label. Titles include *Angel*, *I Want My Mama*, *Lover Come Back to Me* and *Man From Mars*.

Bailey Forsakes Gutbucket For 'Chamber' Backgrounds

BY R. WHITNEY BECKER

New York—Mildred Bailey, for years a staunch believer in the hottest of gutbucket jazz, has forsaken that style for a more intimate and harmonious "chamber jazz" style which, she believes, lends better accompaniment to her famous vocal style.

The change came about suddenly. Alec Wilder penned several arrangements for her to be used on a Vocalion record date. Besides regular rhythm, trumpet, and clarinet, Wilder made use of a bass clarinet, flute and English horn. Mildred was so amazed at the results she decided to employ the combination regularly. "For the first time in my life," she

told friends, "my backgrounds move me; make me want to cry. It's just what I've always wanted."

La Bailey, starred on the Bob Crosby Camel show on NBC, is using two extra men on the show. Eddie Miller plays the bass clarinet while NBC studio experts man the English horn and flute. To observers, Mildred's sudden change recalls how she formerly favored

Van Alexander to Feature Symphony

New York—Van Alexander, the youngster who under his real name of Al Feldman helped Ella Fitzgerald pen and popularize *Tisket a Tasket* in 1938, is rehearsing symphonic music for his band.

Alexander shortly will begin featuring Otto Cesana's *Symphony in Swing*, a work written especially for the present day swing band.

'I've Been Quiet too Long'—Kirk

By ANDY KIRK

Washington, D.C.—I think I've been quiet too long. Of course I've heard criticism of my band, ever since we stepped out of Kansas City and headed to New York, but too many people start criticizing before giving a leader a chance to explain what he's trying to do.

The Clouds of Joy, in the first place, are right near where I want them today. It has taken a lot of work, and plenty of headaches, but that's the way it always is, and I realize that every leader must go through a certain "dark" period before the light shines through. I have never wanted a strictly hot band, nor do I want a schmalz crew. But in my humble opinion—and I may be wrong—I think good ensemble playing is the most important achievement a band can make.

Right now we are clicking right. Don Bias and Dick Wilson, after a year together, are working wonderfully and sharing the "go" tenor choruses. The sax section, it appears, is phrasing well, and I've never had many worries about its intonation. The rhythm section has a good beat. For my purposes, it is about where I want it. There may be better drummers than Ben Thigpen, but certainly not for my band. And in addition to his tub work, Ben helps out with the vocals, using a little hand mike as (Modulate to Page 12)

Moe Gale Now Booking Own Attractions

New York—Moe Gale, noted personal manager of a half-dozen of America's top bands, has become a booker.

A brother, Tim Gale, is in charge of the one-night department of the new firm. The Gales have as talent such bands as Ella Fitzgerald's, Benny Carter's, Erskine Hawkins', Teddy Hill's and the Savoy Sultans. The Four Inkspots, soon to go on a national theater tour with the Sunset Royals' ork, also become Gale booking property March 1. Moe said his new undertaking was made not because he held any grudge against booking offices, but because "I believe that by booking my own attractions I'll be in a better position to service and get them every possible consideration."

Wrong Again!



Respectable, youthful Judd Michael, above, one of the important cogs in the famed Merry Macs vocal group, constantly is being mistaken for Glenn Miller. A shot like this tells the reason. The Merry Macs are featured every week on the Fred Allen and Georgie Jessel radio shows on NBC.

Redman Says He's Through As Leader; Glaser Says No

New York—Don Redman, pint-sized maestro famous in the early thirties as one of the world's greatest alto sax men, has junked his band.

Saying he was "fed up with it all," Redman added that the end of his career as a bandleader would enable him to concentrate on arranging for Paul Whiteman and others who have always provided a ready market for him. First step towards consolidating this side of activities was the signing of an exclusive writing contract with Irving Mills for Exclusive Publications. Don first formed his own group eight years ago, and had led McKinney's Cotton Pickers for four years previously. Last summer and fall he used a pick-up band for the odd jobs that came his way, and only lately had reassembled a lineup similar to the old band.

Plans of the boys were indefinite at press time except that trombonist-vocalist Quentin Jackson was set to join Cab Calloway, and his team-mate, Gene Simon, went to Teddy Wilson. Two of the boys, pianist Rodriguez and bari-

tone sax Tapley Lewis, joined Connie Maclean's bunch at the Kit-Kat. Clarinetist Ed Inge planned to expand his arranging activities.

Insiders blame Don and the boys for the inevitable break-up due to bad organization and lack of discipline.

'Redman Still Has Band'—Glaser

New York—Replying to nationally syndicated reports that Don Redman, "little giant of jazz" whom he manages, was discontinuing his band and turning to the arranging field, Joe Glaser last week vehemently made denials.

"Redman has definitely not given up his band," said Glaser. "He has just made a couple of changes in his men, putting in younger and better ones, each man a specialist."

Anita Boyer Out of Tommy Dorsey Band

Des Moines—Anita Boyer, who only a few months back took Edythe Wright's place as fern singer with Tommy Dorsey's band, left for New York Jan. 18.

Tommy said he hadn't been informed of Anita's plans, but it is known that Paramount has been after the gal for a screen test. She is the wife of Dick Barrie, the leader. Tommy said he would begin looking for a successor immediately. Allan DeWitt, who took Jack Leonard's place, also leaves in favor of Frank Sinatra, formerly with Harry James, Dorsey said. The band has been playing theaters and one-nighters throughout the Middle West since closing at Chicago's Palmer House, early last month.

Bonnie Heads New "Oh Johnny" Club



Cincinnati—Bonnie Baker, president of Station WKRC's "Oh Johnny" Club, is shown looking over a few of the thousands of letters she has received since the club was organized. At left is Orrin Tucker, her boss, whose band is a tremendous click at Chi's Palmer House. Mike Hunnicutt, pilot of the WKRC "Dawn Patrol" recorded show, is at right. Bonnie recently signed a contract to make a movie and left the band for Hollywood on Jan. 20. It's only a temporary desertion until she completes the movie.

Bargy—PW Finally Split

New York—After 12 years as pianist, arranger, and more recently, assistant conductor of the Paul Whiteman band, Roy Bargy left Whiteman permanently last month and took a vacation.

Bargy intends to go into the radio field as a conductor and arranger, he said. The move brings to an end a long partnership between Whiteman and Bargy, one of the longest associations, of its kind, in the books.

ON THE COVER

Helen O'Connell, pert Irish chirper with Jimmy Dorsey's band at Chicago's Hotel Sherman, grabbed Buddy Schutz' drums the other night and drummed up extra trade. Jimmy, shown sat right with his horn, has been doing sensational business at the spot. The Dorsey band takes to the road this month, playing college dates and theaters. (Photo by Bloom).

"Hairless Joe" Meets "Hairy Joe"



Chicago—Talk about coincidences. . . . Recently Harlan Leonard penned a stomp tune, with Freddie Culliver assisting, which he titled *Hairy Joe Jumps* and began featuring it with his band. The boys started calling Leonard "Hairy Joe" as a result. Two weeks ago he and his band put the tune on Bluebird wax, along with several other originals, and that night the Leonard band played the fancy Architects' Ball at Trianon Ballroom. One of the first to greet the band was the "Hairless Joe" shown above, actually Ken Krebs. Leonard can be seen puffing his alto in background. The band, one of the most solid septa crews, currently is at the Golden Gate Ballroom, New York.

Lionel Hampton's Decision: He'll Stay With Goodman Band

New York—Lionel Hampton will not have his own band.

After several long conferences with Benny Goodman, who has held his contract the last three years, Hampton decided to stick to the BG crew as featured vibeman in the Goodman sextet. Up until a few days ago, even after the band went on vacation, it was known that Hampton still was anxious to start out on his own with a new band he's had in mind many months. Fact that so many sidemen who took to batons last year failed, helped influence Lionel, it was said in Goodman quarters.

Teddy Wilson, formerly featured with Goodman as Hampton is now, was in the same spot a year ago but elected to form a band of his own. Until the last few weeks Teddy's band has been a disappointment, the band, on several occasions, having gone without

bookings for long periods.

Lionel goes to California with the Goodman crew, playing theaters on the way. On the coast the band will make a picture. Hampton's new contract is for another year.

Lawson Snags Two Network Radio Jobs

New York—Yank Lawson, after playing three weeks at the Strand with Abe Lyman, started working the NBC Manhattan *Merry-Go-Round* and the Ben Bernie tobacco show Sunday, Jan. 13. Lawson recently left Tommy Dorsey because he felt he should stay in New York with his family. Gil Rodin denies that Yank soon will join the Crosby crew.

"Grand Old Man of Jazz" And His Sidekicks Record



New York—This group of jazzmen, assembled by Warren W. Scholl for a series of discs on the 35-cent Varsity label, is an all-star assemblage for sure. Left to right—Luis Russell, George (Pop) Foster, W. C. Handy, Edmund Hall, Bingie Madison, Jay C. Higginbotham and Sidney Catlett. They recently cut *St.*

Louis Blues, Beale Street Blues, Loveless Love and Way Down South with Handy, the grand old man of jazz, playing trumpet and singing—his first time on wax with a hot band. The picture shows them immediately after the date in Varsity's New York studios.

Teagarden in Boston With a Revamped Ork

Boston—Jack Teagarden's valiant efforts to keep his band together, despite heavy financial losses ever since he organized the crew 13 months ago, were revealed here last week when Mr. Tea brought an almost entirely new outfit into the Southland for an engagement which will continue through Feb. 4.

Teagarden now is being handled by Paul Wimbish. Unverified reports have it that the band, after functioning a year, is \$28,000 in the red. Because of the terrific nut, Jack recently changed most of his men. The new lineup isn't as expensive.

Latest Teagarden personnel: John Faltich, Freddy Goodman, Al Sudo, trumpets; Jack Goldie, Larry Walsh, Joe Ferdinand, Artie St. John, saxes; Nat Jala, piano; Arnold Fishkin, bass; Ernie Angeline, drums; Don Ford, guitar; Seymour Goldfinger, Joe Gutierrez, Joe Farrell, trombones, and Kitty Kallen, vocals.

Freddy Goodman is Benny's kid brother. Wimbish replaces H. John Gluskin as personal rep for Teagarden.

Spivak Drops Kids; Gets Vets

New York—Charlie Spivak's plans to round up a gang of youthful Minnesota instrumentalists to form a new band which Charlie very shortly will begin fronting were blasted in January after Charlie had begun rehearsals.

So Spivak, who is working with Mike Nidorf of General Amusement, sped into New York and began hiring Local 802 men. Charlie is rehearsing now, his plans for a band composed of unknown youngsters dropped.

Charlie, a trumpeter, is one of the best known in the business, and one of the best liked. He's played with just about every big name leader on the list.

The Colonel Goes Out on His Own



"Colonel" MANNY PRAGER
Minneapolis—"Colonel" Manny Prager, who forsook Ben Bernie recently after 10 years, now has his own dance band, currently at Hotel Radisson here. Here he's pictured with monacle drawing one of his British character tunes. Remember his "King's Oses" with Bernie in the early 1930s?

Harry Goodman Becomes Song Publisher

New York—The 1939 trend of band leaders and musicians buying into the music publishing field apparently will continue through 1940, judging by activity last month.

Harry Goodman, bass-playing brother of Benny, who runs a joint on West 52nd Street, purchased, for \$12,000, the Italian Book company. It is regarded by the trade as a highly valuable catalog. And Harold Oxley, manager of Jimmie Lunceford, has taken over the Ted Browne Music Co. of Chicago. Lunceford will be president of the new firm.

Goodman, apparently, has an ideal setup. Not only will brother Benny's band use his music, he also a half-dozen other combos closely associated with the Goodman brothers and their interests.



The Rumba Jumps:

War in Europe Brings Latin "Bump Jive" Into Limelight

BY H. E. P.

New York—Latin American music is rising in popularity. In this town alone there are more than a dozen exclusive rumba spots, like La Martinique, La Conga, Havana Madrid and the Rainbow Room. The reason? War in Europe.

Strangely enough, the war situation has definitely affected American music. Music publishers are unable to get any money owed them by European firms, and are turning to South America, naturally, to build another market. Another factor is travel. Thousands of Americans, unable to go abroad, have been making Caribbean and South American cruises. Down there they hear native music, get hep to the bump jive, and when they return you've got another rumba fan on your hands.

Such chicks as Carmen Miranda, Desi Arnaz, Diosa Costello and many other Latin lovelies are among the most popular entertainers in show business at the moment. And each owes her popularity to the South American bump

jive they sing and sway to. Music publishers along Tin Pan Alley reported last week that conga and rumba sheet music sales have more than doubled the last eight months. Observers think the present vogue is just a temporary kick—but they're cashing in while the rumba's hot.

Plenty of Profit In This Trio



New York—Meet the Clarence Profit trio, currently at the Village Vanguard on New York's Seventh avenue. Profit himself is at the piano, Ben Brown mans the bull fiddle and Jimmy Shirley strums his gitbox, but solidly. The little combo jumps.

Hitz, Hotel Exec, Dead

New York—Death came Jan. 12 to Ralph Hitz, who rose from a hotel busboy to the presidency of the National Hotel Management Co., after a month's illness. Physicians said a heart attack proved fatal.

Hitz was one of the largest employers of dance bands and cocktail combos in America. Virtually every big band in the business today had played one of the famous "Hitz" hotels throughout the United States. Not only did he believe dance music to be an important factor in publicizing his hotels and attracting more business, but he also was a music fan himself. Hitz is survived by the widow, a son, Ralph, Jr., and a sister. He was 48 years old.

Chi Album About Ready

New York—The last four of the 12 sides to be incorporated in Decca's "Chicago Style" album were waxed here last week. Conceived by George Avakian, the album is due out in February.



Charlie "T"

George Wetling, contractor for the date, assembled a Chicagoan lineup including Charlie Teagarden (trumpet); Floyd O'Brien (trombone); Danny Polo (clarinet); Joe Marsala, (tenor); Jess Stacy (piano); Jack Bland (guitar); Artie Shapiro, (bass) and himself on drums.

This group made *Sister Kate*, *Darktown Strutters' Ball*, *I Found a New Baby* and *Bugle Call Rag*. Also to be issued shortly by Decca is an album of six guitar solos by Carl Kress, all originals dedicated to the memory of his partner and pal, Dick McDonough.

Joe Marsala Shakes Up His Orchestra; Bushkin is Back

(See Pix on Back Cover)

New York—Joe Marsala is enlarging his house band at the Fiesta Danceteria. Joe Bushkin and Adele Girard are back with him again. Others in the new group include valve trombonist Brad Gowans, ex-Shaw bassist Sid Weiss, Marty Marsala, and three saxes still to be chosen.

Guitarist with the reorganized group is Albert Harris, English lad recently heard on London Rhythm Club Sextet discs. Marsala is working on some screwy new arrangements featuring bass clarinet, harp and guitar. Harris will also arrange for the band. A second trumpet will be added, and at press time Marsala was trying to convince the Fiesta management that Lips Page would fit the job. Lips has often sat in with Marsala on special sessions.

More Work at World's Fair

(From Page 1)

Lantz's Merry Go Round in Dayton, who returns to George Jessel's Old New York.

At the niteries adjoining the fair, safe bets for those who will be on hand when the fair opens are Jules Alberti at the Show Bar, Jan Fredrics at the Boulevard Tavern and Snub Mosely at the Queens Terrace. Alberti will be aired over Mutual.



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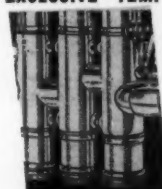
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- Ernie FIGUEROA, Los Angeles
- Charles FRANKHAUSER, NBC, Washington, D. C.
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- Karl GEORGE, *Teddy Wilson* Orchestra
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- Tom GOTT, well-known New York artist
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- Erskine HAWKINS, "20th Century Gabriel"
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- George JOHNSTON, *Will Osborne* Orchestra
- Floyd LAUCK, *Gray Gordan's Tie-Tac Rhythms*
- Tom LINDSEY, *Coleman Hawkins's* Orchestra
- Ralph LISCOMB, *Skinner Ennis* Orchestra
- Johnny MARTEL, *Benny Goodman* Orchestra
- George MAYES, *Everett Hoagland's* Orchestra
- Sidney MEAR, formerly *Heidt & Goldman*
- Theron MERTZ, soloist, *Henry King* Orch.
- Clarence NELSON, first trumpet, *George Olsen*
- "Hot Lips" PAGE, *Bluebird* record star
- Louis PRIMA, director-soloist
- "Bix" RAMSEY, *Bill Strickland*, Washington, D. C.
- Irving RANDOLPH, *Cab Calloway* Orchestra
- Kenneth ROBISON, *George Hamilton* Orch.
- Glen ROLFING, *Joe Venuti* Orchestra
- Horace SMITH, radio artist, Los Angeles
- George THOW, *Robert Armstrong* Orch., radio
- Michael VENA, *Ramona* and her Orchestra
- Ray WOODS, NBC, Washington, D. C.

Should a Girl Marry A Musician? Most of The Wives Yell 'Yes'



New York—Mrs. Hal Kemp, the former Martha Stephenson, shown here with Hal (left) and Mayor Fiorella LaGuardia of New York City, expect the stork in June. But between knitting periods last week, Mrs. Kemp found time to lambast the opinions of two California sociologists who in the Jan. 15 *Down Beat* were quoted as saying musicians make "lousy" husbands. Photo here, at the fancy new Municipal Airport, courtesy American Airlines, Inc.

New York—Homes of America's foremost married band leaders were in a mutual state of indignation last week as wives of the leaders seethed and burned at the statement of two college sociologists (Jan. 15 *Down Beat*) that band leaders "make lousy husbands."

"Those sociologists must have unattractive daughters and nagging wives," declared the former Martha Stephenson, society bride of Hal Kemp, reputedly one of five baton-wielders with a weekly payroll of \$3,500. "Apparently their only sociological interest is to get their names in the paper," continued the port and saucy Mrs. Kemp. "Otherwise there would be no reason for such a naive, insipid generalization. Hal and I, as well as all of our married bandleading friends, are very happy. I guess scientists were never trained to consider the human factor in their calculations." The Kemps, incidentally, are said to expect "a blessed event" next June.

Glenn Miller's Wife, Too
Mrs. Glenn Miller, veteran of an 11-year-old marriage to the bespectacled, scholarly-looking trombonist who is the current swing rage, was less vehement in her remarks. "The whole thing is very silly," she said. "There isn't a better husband than Glenn in the world. I knew of a musician's irregular life before we were married. But that was just one of the problems we faced in our married life, just as other married couples face different problems. Any problem of married life, however, can be solved intelligently, regardless of the occupation of the husband."

Mrs. Skinnay Ennis, wife of the Bob Hope maestro, sang with her husband's band as Carmene Cal-

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houn until their marriage two months ago. "I learned what the bandleader has to face when I sang with my husband's band," the newly-wed remarked. "Whether a man is a bandleader or a clerk has no bearing on his status as a good husband. That depends on the man himself—and his wife."

Mrs. Donahue Joins In
"I think their warning to girls not to marry dance-band leaders is one of the funniest things I ever

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GOSSIP FROM GOTHAM

BY LEONARD FEATHER

Eddie Durham, recently working for Glenn Miller, signed to arrange for Jan Savitt. Jack Pleis, who recently returned to the Top Hatters replacing Gene de Paul, will also help to swell the band's books. Eddie Mullins replaced Mouse Randolph on trumpet with Benny Carter. Benny lost his trombone-vibes man, Tyree Glenn, to Cab Calloway, and is also looking for a new tenor man, Ernie Powell going out. Cab also gets alto Hilton Jefferson from the Fitzgerald combo.

Coleman Hawkins Gets Lucie

Don't look now, but a certain world-famous colored arranger with a white band who may pull out again soon and reform his own band. Musky Ruffo replaced Leo White on alto with Teddy Powell; Irving Goodman also left the band, with no new man found up to press time. Lawrence Lucie,

heard," declared Mrs. Al Donahue, the former Fredericka Gallatin. "My husband and I have been married for six and a half years and have two children, one 5½ and the other 2 years old. He is at home as much as any other woman's husband. I'd hate to be married to one of those college professors. What a life their wives must lead! Certainly not very interesting if all their ideas are like the ones they expressed at the convention of the American Sociological Society."

stalwart guitar man of the Henderson and Millinder bands, joins Coleman Hawkins. Duke Ellington will write a special 12-minute onus for the Town Hall concert featuring Mildred Bailey, to be held some time in May.



SONNY GREER

Boston—Sonny Greer recovered from a serious illness last month in time to play the Southland, Boston, with the Duke Ellington band. Here he's shown in stride after getting out of a sick bed. The trumpeter is Cootie Williams. Greer has been drummin' with the Duke since the band was first organized.

Famous Door For Sale?

Frankie Froeba teamed with colored keyboarder Charlie Bourns at the Torch Club on 52nd; also working at WNEW and launching new song, *Ho-Sa-Bonnie*, in collaboration with Van Alexander. And what's this we hear about the Famous Door being up for sale?

Contrary to reports, Johnny Watson was still with Jan Savitt up to press time. Marion Mann returned to the Bob Crosby unit at the start of the New Yorker booking. Bobby Byrne left Brooklyn Roseland to take his new bunch on the road. Ziggy Elman hopes his latest, *You Are My Happiness*, will be the new *Angels Sing*. Andrew Weinberger and Tommy Rockwell both reported to be in California debating Artie Shaw's return.



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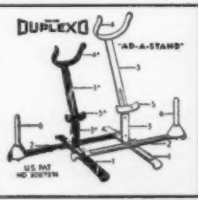
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Sam Donahue III . . .
Gene Krupa's star tenor man was a victim of influenza last month up in Rochester, but he snapped out of it in a hurry and is back on the job. Sam is shown in center; Sid Brantley, Krupa trombonist, is at left, and Charles Pennica, correspondent for *Down Beat*, grasps Sam's mitt at right.

Laurence Keyes Forms New Kaycee Gig Combination

BY BOB LOCKE

Kansas City, Mo.—Newest full-size ork to originate in this town is Laurence Keyes' combo, a septet band which attracted on its debut at the Century Room. Previously the ork had been sharpening up at Street's Green Room in the heart of Kaycee's Harlem district. Personnel of the ork follows: Robert Williams, 1st alto; Walter Leonard, 2nd tenor; Joel Vaughn, 2nd alto; Arthur Jackson, 4th tenor; Reed Shepard, 1st trumpet; Herace McFerrin, 2nd trumpet; Major Evans, 3rd trumpet; Joseph Baird, jr., 1st trombone; Carl Smith, 2nd trombone; Clyde Daniels, 3rd trombone; piano, Laurence Keyes; guitar, Lloyd Lowe; bass, LaVerne Barker; drums, John Mosely. George Bledsoe handles vocals.

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Straight From the Shoulder:

'I Won't Hire Any Brilliant Musicians,' Says Del Courtney

BY ART ATLAS

"I don't want brilliant musicians in my band!" declares Del Courtney, with emphasis. "Give me an average capable instrumentalist and I can make a better bandsman out of him than I can out of a Bix Beiderbecke."

Outstanding musicians are likely to be individualists, and in a band of Del Courtney's type, where ensemble rather than solo work is the rule, a player who stands out too much wreaks havoc with the balance of the band.

When Courtney was building his band, he made sure that his musicians were compatible with each other. He tried them out in sections, and ascertained not only that they played well together but

that their personalities were in harmony, too.

Once he had a trumpet player who possessed a brilliant tone, but his personality didn't jibe with the rest of the band. "He struck such a discordant note," declared Courtney, "I was compelled to let him

Tom Dorsey Gets Frank Sinatra

Chicago—Frank Sinatra, young singer with Harry James, went over to Tommy Dorsey's band Jan. 26 replacing Allan DeWitt, who'll probably go with Bob Chester. Jack Leonard, apparently, won't be asked again to rejoin Dorsey. Fran Hines took Sinatra's place with James.

go in favor of another trumpet player who was not as good a musician, but who fitted in perfectly with the section. All the boys liked him and that was important, too. After all, the boys in a band see a lot of each other and if they don't all get along, there's bound to be trouble. Ace musicians are too apt to become prima donnas. Deliver me from them!"

Bix Discog In Next Down Beat

George Hoefler's discography of Bix Beiderbecke will begin in the Feb. 15 issue of *Down Beat*. Long requested by collectors as well as musicians, the discography will be the most complete ever assembled. Don't Miss it!

Marion Mann Rejoins Bob Crosby Band

New York—Marion Mann, formerly chirper with Bob Crosby, who left the band nearly a year ago to be married to a tennis pro, rejoined the Dixielanders last month for their Hotel New Yorker date and recordings.

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LOUIE JORDAN—Great sax stylist formerly with Chick Webb, now has his own band, recording

Decca records. Louie says that his KING ZEPHYRS are ideal for radio and recording work.

BOB RIEDEL—with Horace Heidt. A stickler for perfection. Bob has found that he does his best work on a KING ZEPHYR and says, "It is truly fine."

LEE GORDON—Assistant Musical Director, WTAM. Cleveland's greatest radio artist—a KING player for 15 years, he says, "the KING ZEPHYR has everything . . . and everything better."

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Is Al Morgan the "Forgotten Man" Of American Jazz?

BY RICHARD V. FREEDMAN

Al Morgan didn't show in last *Down Beat* poll, but I've never met a musician who, after hearing him, didn't say that he was tops. With the possible exception of Pops Foster, "Bass" Morgan would rank Number One with most of the critics. Panassie, who is right oftener than any other foreign critic, picks him one-two with Pops. And the home grown critics sing the same tune. When Al was with Cab Calloway his fame among musicians was wide, but he has been in Los Angeles since 1936, and he has lost touch with the east. Furthermore, Al, like many great hot men, has always had the bad habit of worrying more about his music than about his contacts. The old "genius starving in the attic" gag is still true too often.

Born in New Orleans

Morgan's instrument is the jazz band's equivalent to the kettle-drum of the classical orchestra. And any classical man can tell you that you can find a good kettle-drum man with a bad classical orchestra, but you can't find a good classical orchestra with a bad kettle-drum man. The string bass, like the kettle-drum, gives the band pitch; it's a vital part of the rhythm section; and it can produce potent solos—when a player of the calibre of Morgan is on the production end.

Born in New Orleans in 1908, little Al found himself with a preacher father, and with no musician ancestors that he knows about. His three brothers took to music, however. Brother Sam is dead, but brothers Isaac and Andrew are still swinging out in New Orleans. Al started fooling with the clarinet at 9; then he switched to drums, but this time he wasn't fooling. As soon as he was able to tote the drum, he was beating it out on street parades. Then, at the age of 10, Al got acquainted with the Maurer family, creoles and bass violin players all. Down there the great musicians come in veins, like gold ore. Simon Maurer was the head of the family, and he was good enough to start both



AL MORGAN

Richard V. Freedman, Pacific Coast writer, thinks Morgan has too long been overlooked as one of the great personalities of American jazz music. His story on this page tells why.

Al Morgan and George "Pops" Foster. Maurer advised against slapping the bass, and always taught Al to bow or pick. He was a great advocate of the "walking bass" style, which characterizes Morgan's playing to this day.

Played 3-String Bass!

Al started in the business from the bottom, learning how to repair the big violins (something he does for his friends even now.) The real start came when Simon Maurer gave him a bass, charging only \$7 for accessories. It was three quarters size, with just A, D, and G strings. These three string instruments were common then in the south, and can still be found in the jug bands. Most interesting item was the fishing line used very often for bow and strings. Number eight line was fine enough for use on the bow, and the heavier line properly waxed and rosined served for strings. Al used it then, and you can take his word that there was nothing fishy about the music that came out. The good old *Sheik of Araby* was Al's first tune, and he recalls that they played it in B-flat.

This takes us to Al's 16th year and the real start. He was on his own now, and got on one of the river boats out of New Orleans. He spent most of his time eating

and practising, a musician's idea of a Happy Hunting Ground life. The one and only Fate Marable was the band leader and was Al's tutor. Fate (don't call him "Stone-face") had already taught Louis Armstrong a lot, and his other pupils included Zutty Singleton, Irving Randolph, and Carl Kress. (Young Al already knew Zutty at that time, having met him when Zutty appeared in New Orleans vaudeville with professor Robe-chaux' outfit, around 1920.) Al was about the first young string bass man to work the river boats. Until that time the bass men had trouble keeping their whiskers free from the bow. The boat band got the Coon-Sanders and the Paul Whiteman arrangements at that time. The most popular number was the Whiteman arrangement of *My Blue Heaven*. Fate used to check the rhythm accuracy of his men with a watch, and he found that Al had the best rhythm and timing sense in the outfit. According to Al, "rhythm is everything, and it must be felt. Not enough men really feel it, but I do, and it comes from here," he adds, pointing to his heart. (A little corny, Al, but we know what you mean.) Most important of all, Morgan learned how to read music with Fate. He also took lessons privately in St. Louis while he was still with the boat, and he emerged in 1928, at 20, as a finished musician. Then he left for New York.

Made Terrific Records

The next two years were spent in New York. He did a lot of recording from time to time, making some records with Pee-wee Russell, Henry Allen, Jr., Joe Sullivan, Eddie Condon, Jack Bland, and Zutty Singleton, which all critics agree are among the hottest records of all time. Meanwhile Morgan was with a 10-piece band that played the Savoy for six months. Some of the men with this outfit were Louis Metcalf on trumpet, Zutty on drums, George Washington on trombone, Gene Michael on saxes, and Happy Cauldwell on tenor. A couple of West Indian piano players were also involved. Morgan made some recordings with these pianists, but the records all went



Only College Maestro

to use a Novachord as a regular feature of his band, Matt Betton (above) also plays hot clarinet and alto sax. His band, which stars the trumpeting of Frank Cash and brother Frank Betton's traps, is Kansas State College's "ace" crew—and so popular that it's the only combo on the campus. Others in the Betton lineup are Ray Stewart, Clayton Chartier, Raymond Stoke-ly, saxes; Max Cables, trumpet; Herman Heltzel, trombone; Allen Heskett, piano; Joe McGraw, bass.

to the West Indies, so we'll never find out what happened there.

Al was with Cab Calloway, from 1930 to 1936. He met Panassie while on a European tour with Cab, about 1933. Panassie, and a lot of other Parisians, practically carried Al around, because they knew his work very well from the earlier New York recordings. Worst part of the trip for Al was the expense of supplying the large photographs the fans wanted, cost of printing being high over there. Morgan became "Smokey Joe"

while he was in Paris. "Smokey Joe" is really nothing but Minnie the Moocher's mythical boy friend, but the Frenchmen wanted to know who and where about good old Smokey. Cab decided that Al could play the part, so he was officially elected Smokey Joe, and everyone was happy all around. "Sharp" became another nickname by now, because Al has always been well dressed.

Now in Long Beach

Al has been in Los Angeles since leaving Cab in early 1936. He has done some studio work, playing in "Vogues of 1938" and in Louis Armstrong's "Going Places." He's always a fine hand in a jam session. His last birthday found him going from five ack emma to dressed. (Modulate to Page 12)

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Les Hite a Solid Click Up in Harlem

BY LEONARD FEATHER

New York—Les Hite really exists. The prince of Hollywood Negro jazz, a mythical figure to Easterners for the last decade, had never been further East with his band than Denver, Col. until his two-week booking here at the Golden Gate.

"There were plenty of reasons why we didn't come East sooner," Hite said. "The boys didn't want to lose their movie studio connections, because \$35 for three hours is good money and we made plenty of it. We're in New York for the air time, and to make records for Decca. We'll play the Apollo, and then unless the booking for the Famous Door materializes we'll be on our way home again."

Auto Crash Ruins Lip

An imposing fellow, Hite. Hefty built and personable, he handles his baton smartly, emcees and gives the audience, and writes some of the band's best arrangements (one of them, an original entitled *The Liek*, was slated for the record date.) At one time he played alto, tenor and clarinet himself, but an auto smash wrecked his lower lip and he's too scared of playing out of tune, only blowing on occasional one nighters when the mood gets him.

New star is Aaron "T-Bone" Walker, a solid blues singer who has been breaking it up a la Rushing with his choruses on *I Wonder Why She Don't Write To Me*. When he gets his Union card he'll be featured on electric guitar. They found him in a show at the Trocadero in L.A.

Records Out Soon

Hite's first Decca waxings will include his own original theme, *It Must Have Been A Dream*, and Harry White's grand number, *Evening*. If record fans go for them the way the Golden Gate did, Hite will click nationally for the first time in his long career.

Bob Helmcamp, Ill, Takes Health Rest

South Bend—Bob Helmcamp, pit conductor for the past 15 years at the Palace theater here, left recently on a leave of absence for Hot Springs, Ark., and Dallas, Texas, in an effort to regain his health. Helmcamp is a World War veteran, former commander of Post No. 6, D.A.V. and for two years was state senior vice commander of the same organization. He expects to be able to resume his duties in the theater for the next season of vaudeville.

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Les Hite

Hits New York's Golden Gate Ballroom with a Pacific coast band and clicks from the start. (Photo by Jimmy Sunshine.)

Shavers Pens 'Em for Strong

Chicago—Charlie Shavers, brilliant young trumpeter and arranger with John Kirby's band, last week signed to arrange for Bob Strong's fast rising Chicago band, currently heard on the NBC *Avant-Garde* time cigar set show.

Strong, who plays saxes as well as oboe, flute and clarinet, also is building up his library with his own arrangements. The band is being handled by MCA here and is attracting wide attention throughout the Middlewest. Shavers, of course, remains with the Kirby band.

'Bands Are in Rut'—Peabody

Detroit—Eddie Peabody, well known banjoist who for several years has been beating his 'joe in some of the best theaters and nighteries in the world, commented here recently upon the disappearance of the banjo from the American jazz scene. "Today's bands don't play in the groove; they play in the rut! The banjo, as the only instrument of true American representation, belongs in the swing band. Paul Whiteman, who has seen bands come and go, doesn't neglect this feature."

Ellis Gets New Band

New York—Seger Ellis, noted for his "choir of brass" instrumentation, has shelved that style for a more orthodox one. His new setup includes four reeds, three brass and three rhythm.



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Oh, Johnny, Oh (Forster)
Faithful Forever (Famous)
My Prayer (Skidmore)
Speaking of Heaves (Miller)
In An Old Dutch Garden (Harms)

Delaunay Working On New Discography Amid Archie Guns

Charles Delaunay, young French artist and writer whose *Hot Discography* stands as the greatest compilation of jazz records and band personnels ever assembled, is spending his spare time "somewhere in France" with a French anti-aircraft corps completing a supplement to his 1938 *Hot Discography*.

In a letter to *Down Beat's* editors, Delaunay said the 1940 edition may be printed in the United States. "But what a pity," he wrote, "at this time I should be in the United States listening to bands and sketching musicians. Instead, I am here in the muddy and cold country which usually is nice and sunny."

Delaunay planned a trip to America, but was forced to help defend his country when war started last September.

Employment Boost For 102 Musicians

Pittsburgh—One of the biggest boosts to Pitt musicianry is the new Westinghouse weekly show which emanates from Syria Mosque here. Musicians on the show, including Maurice Spitalny's KDKA outfit, all Local 60 men. Raymond Paige conducts the show, the first in the history of the city to employ so many local musicians, more than 100 all told.

Bam! Beer Bottle Battle Puts a Crimp In Victor's Skull

BY EMMETT HERRINGTON

Battle Creek—A trumpet cat known as Bob Victor got off with a bad kick the other night when a drunken patron in the joint where Victor works cracked Bob over the head with an empty beer bottle.

Jerk Awaits Without

The argument started when the patron got on the stand during an intermission. After trying his skill at drumming he tried blowing on Victor's horn. This was too much for our cat and he told the patron in a hot-to-mild sort of way to get the hell away from the bandstand.

After the job Victor went outside to get into his car and the jerk was waiting for him. The fireworks began. Our bugler does a fine job of taking care of the patron, but the latter gets hold of a beer bottle and Wham! over Victor's head.

Horrible Aftermath

The results are that Victor had seven stitches in his head and the drunk has two teeth out and a severe cut over the left eye. Now Victor's working at a spot in Grand Rapids and is staying away from bottles. Also drunken customers.

Houston House Band Getting the Air?

BY KENNETH SMITH

Houston—There has been a persistent rumor around town that the KPRC staff band, which is supposed to have a five-year contract under Bert Sloan, will get its notice Feb. 1. This is probably the most versatile staff band in Texas, handling everything from a 4-piece jam program to a 14-piece classic concert hour.

Les Roland, featured pianist with Curly Austin's band at Nickie's Shadowland, and Benny Woodworth, trumpet and tenor, brighten the five-man combo. . . Reno Club offers Dusty Himes' band with Jimmy Bruton on tenor and Johnny Wells on drums.

WHERE IS?

FRANKLIN LIBBY or LEATH, saxophonist?
EDDY SCOPE, former vocalist with Paul Fender?
KENNEY BEE, singer, formerly with Harvey Lyons' orchestra?
DIXIE DIXON, drummer?
THE THREE CLEFFS—Thip Taylor, Johnny Jackson, and Freddy Hersey?
DON BRASSFIELD, tenor saxophonist, at one time in Portland, Oregon?
GABRIEL YOHAI, harpist, formerly of New York?

WE FOUND!

HAL WALLIS is now leading a sweet orchestra and resides at 1145 W. Lunt Avenue, Chicago, Ill.

Pittsburgh Cat Spot May Fold

Pittsburgh—The local Musicians' Club, operated by Local 60 as a social gathering place of the membership, will be discontinued unless some way can be discovered to make it break even, according to a pronouncement of Clair Meeder, president of the Local. Operated 20 hours daily and with a no minimum no cover policy, the club has been losing more money than is practical.

Patterson in Again

South Bend—The membership's vote of appreciation accompanied the recent reelection of officers of Local 278 here. Officers include D. J. Patterson, president; Ollie Payne, secy.-treas.; Clem J. Harrington, recording secy., and Mac Hall, sergeant at arms.

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"I Don't Want a Jazz Band"—Glenn Miller

He Claims Harmony, Not a Beat, Is What Counts With the Public

BY DAVE DEXTER, JR.

New York—"I haven't a great jazz band, and I don't want one."

Glenn Miller isn't one to waste words. And he doesn't waste any describing the music his band is playing these nights at the Hotel Pennsylvania here. Soft-spoken, sincere and earnest in his conversation, Miller is now finding himself at the top of the nation's long list of favorite maestri.

"We leaders are criticized for a lot of things," says Miller. "It's always true after a band gets up there and is recognized by the public. Some of the critics, *Down Beat's* among them, point their fingers at us and charge us with forsaking the real jazz. Maybe so. Maybe not. It's all in what you define as 'real jazz.' It happens that to our ears harmony comes first. A dozen colored bands have a better beat than mine.

'We Stress Harmony'

"Our band stresses harmony. Eight brass gives us a lot of leeway to put to use scores of ideas we've had in mind for a long time. The years of serious study I've had with legitimate teachers finally is paying off in enabling me to write arrangements employing unusual, rich harmonies, many never before used in dance bands."

Glenn isn't fooling either. How he was the first to use a clarinet lead above four saxes is fairly old stuff at this late date. And how he went on from there to experiment with trombone-trumpet combinations to achieve entirely original ensemble effects is what is keeping the Miller band a step ahead of competition.

Did Not Gripe About Chester

In recent weeks reports blossomed forth that Miller, hearing Bob Chester's band, which employs a somewhat similar instrumental style, "hit the roof" and demanded that RCA-Victor drop the Chester band from its list of recording combos. No report could be more untrue. Leonard Joy, Victor chief-tain, was checked and denounced the rumor.

"Neither Glenn nor any members of his orchestra has ever approached RCA-Victor regarding the Chester band," said Joy.

Small talk irks Glenn. He's no tin god, and he has his faults like all of us, but he isn't the kind to bellyache about competition. He's had plenty of it, all down the line, and until eight months ago, when his platters started clicking and sent the band's stock up bullishly to the heights, he was a pretty sad and disillusioned guy.

"I thought I had swell ideas, and wonderful musicians," he recalls, "but the hell of it, no one else did."

Then All of a Sudden—

Then it happened. Glenn remembers the night, and so does his wife. "We were playing the Meadowbrook early last spring," he says, "and up front, all of a sudden, the band hit me. It was clicking. For

the first time I knew it was playing like I wanted it to. It sounded wonderful. I didn't say anything—

How Miller Wrote His Theme

Glenn Miller didn't write his famous *Moonlight Serenade* for a theme song. He confesses, instead, that the first portion of the tune was an original warm-up exercise he used for getting his chops in shape. It was while he was with Ray Noble's band. Later, he took the melody, completed it, and arranged it. By the time he organized his band the ditty was identified with his name. And Miller is proud, today, that every note in the tune was written and arranged by him alone.

"*Moonlight* is my baby," says he, "and still my favorite in the book." It is Mrs. Miller's favorite, too.

just drove home and told the wife. But I prayed it would last."

It did.

Later on, the second spurt hit the band the same way. "We were then at Glen Island Casino, and it hasn't been long ago," says Glenn. "Bang; again the boys hit me hard. They sounded wonderful; better than ever before, better than any band I had ever heard. When I drove home that night I knew we had hit the top. And believe me, from that night on everything broke right. My problem now is to keep it there. I don't expect any more bangs coming right off the stand at me any more."

Glenn thinks Benny Goodman is the hardest working leader in the



Glenn Miller gives his slip-horn a workout as he knocks out some yodelin' jive with the Andrews sisters, Patti, Maxene and LaVerne, all featured thrice weekly on the new Chesterfield cigaret show on CBS. Below, Gordon (Tex) Beneke, whom Miller considers the greatest white tenor saxist in the business, takes off on a *Farewell Blues* chorus. Glenn's ideas on music are revealed in Dave Dexter's timely story on this page.

years he worked like a fool, borrowed money, traveled constantly, and fought like a wild man to keep his band—and his ideas on dance music—intact. He doesn't gloat about his victory today. He's too big a man, and he is wise enough to know that a great group can slip fast in a hurry. He's proud that he has a band of virtual "unknown" kids in his crew; kids which he found himself and which he has taught personally. Most of them are in their early 20's; all of them have become professionals since Goodman made his historic rise.

Trouble With "Styles"

"I had a time with some of them," he declares. "Take Hal McIntyre on alto. He phrased, breathed and played in every respect like he was playing with

Benny's band. I pointed out that maybe there was another way to play sax in a section, and we slowly worked out the style we use now. Sure it was tough, but all the boys know what I want and they're fast to learn."

Result? Miller's saxes are the most famous in the land today.

For the records, Miller was born March 1, 1905, in Clarinda, Iowa. But he didn't stay in the corn country long. His parents moved to Denver, and out there, in the land of the Rockies and "tall" air, Glenn learned to play trombone. He was still a moppet when he started playing professionally.

Rose From Noble Band

Glenn first became prominent, nationally, while with Ray Noble's first American dance band five years ago in New York. It was a great outfit—Miller, Spivak, Mince, Cannon, Freeman, Irwin, Thornhill, D'Andrea, and a lot of other terrific musicians—all were members. And it was with Noble that Glenn worked out his early ideas on harmony. He also played with the Dorsey Brothers' band. His decision to form his own crew was somewhat sudden; he hadn't, as the storybooks say, "always dreamed" of leading his own outfit.

Glenn doesn't claim to be a star soloist on his horn. Not as long as Tommy Dorsey lives. Tommy, to Glenn, plays the greatest tram in the business. But as a section man, Glenn Millers on trombone don't bob up often. That's why Glenn chose to organize a band which stresses excellent musicianship and perfect ensembles rather than a band which gets by on one hot soloist jumping up after another to take hot choruses.

Men All "Great" Guys

The men in the Miller band? Once he starts talking, Miller won't stop. They're all great. And they were "great" before last Christmas eve when they all got together, pooled their money, purchased a huge shiny new Buick Roadmaster for their boss, and presented it to him in the lobby of the Pennsylvania Hotel a few hours after the band had broken a 14-year attendance record up in Harlem at the Savoy Ballroom.

But Gordon (Tex) Beneke—the (Modulate to Page 18)

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Ramblin' Reporter Stopped In Frigid "Corn Climate"

BY JACK EGAN

From somewhere in the Arctic Circle of Wisconsin (lost, strayed or stolen), your shivering reporter takes quill in quivering fist and proceeds to pass along a few observations which, taken all in all, amount to just about nil. . . For instance the fact that in Iowa they like corn summer and winter, and it doesn't have to come in cans. If you're booked for the Corn State ballrooms don't fluff off the commercial tunes, because the natives there love 'em. . . For dancing pleasure in Minneapolis, they seem to like their tunes sweet—for theatre presentations and recordings, they'll take it hot. . . Most general talk around is about Lawrence Welk, the fair haired boy of the eastern neck of the north-west. This is where Larry made his start and the natives go to town singing his praises. . . Other outstanding pets, according to the folks with whom I gabbed, are T. Dorsey, Russ Morgan and Orrin Tucker, so there!

And by carrier pigeon and mental telepathy, comes an occasional news item. In this frigid climate they should still be fresh. . . Edythe Wright will record solo for Eli Oberstein's new company, accompanied by an all-star swing group.

Todd in Movies?

On his way to the coast, Jesse Lasky stopped off in Chicago a few weeks ago to confab with Dick Todd and it looks like kleig lights for the baritone. . . Jerry Sheldon home to wife and baby from the Veloz & Yolanda band. . . Alan Moran, pianist with the "Leave It to Me" show, is building a symphony in his spare time. . . Don Matteson, Jimmy Dorsey's collar ad trombonist, is practically supporting Western Union with those wires to Vonnies of the King Sisters. . . In the color photo gallery in the record dept. of the Boston Store, Milwaukee, everybody has his name under his picture except Sammy Kaye. Wassamatta, Kay Kyser fans? . . . Johnny Long, bandleader now at the William Penn in Pittsburgh, is toting a torch for torrid topped Susan Hayward of the moon pitchers. . . Plenty excitement in Des Moines when Wally Wallace played the Tromar Ballroom few Thursdays ago. One of his sax players disappeared and couldn't be found until the next to last set. Then he just popped in out of nowhere and sat in with the band. Like leader like musician? Several months ago Wally went A.W.O.L. and when next heard from was in



Yeah, Benny Goodman—Politics, Politics!!

New York. Went in to hear a swing concert!

Understand things are so tough in one of the Nyork saving spots that even musicians have to pay their bills! . . . Buddy Rogers found a good bet in Lorraine O'Day from Chicago. Gal opened with band cold in Minneapolis with no rehearsal whatever, doing entire week in vaude with only piano accompaniment. . . Jan Savitt shopping for arrangers. . . H. Lenz, head layout man for Look Magazine, is an ex dance-band man. Used to play with Isham Jones years ago at the Sherman Hotel in Chi. . . Paul (singer) Small's wife, Melba is captain of the Abbott line at the Palmer House. . . Two top notch bands are taboo with practically the entire population of western Iowa, result of having snubbed the natives when they played there last season.

Light Grabs Hamann

New York—Enoch Light has added Vic Hamann on trombone. Vic also will play hot horn in Enoch's "Light Brigade" at the Hotel Taft.

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WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

He's Gone With The Breeze

Chicago—Lou Breese had a swell idea the other day for a band promotion stunt. He sent a big jovial Negro, decked out in a fancy uniform, over to the Hotel Sherman to a showman's convention. The Negro was supposed to walk around fanning himself with a big fan. When people asked what he was doing, he was supposed to tell them he was "stirring up a breeze for Lou Breese at the Chez Paree."

But something slipped. Art Talmadge, of MCA, asked the big guy what he was doing with the fan. "I'm stirring up a breeze for the band man at the Chez Paree," the Negro replied, "but I've plumb forgot his name."



Peck Kelly Has New Texas Band

BY KENNETH SMITH

Houston—Peck Kelly, pianist whose refusal to accept offers from name bandleaders has kept him almost legendary to the rest of the country, has his own 7-piece band at the Southern Dinner Club here. It's the finest outfit he's had since his Peck's Bad Boys of 15 years ago included Jack Teagarden.

Beside his own piano, Peck features Billy Smith, drums and vocals, whom John Hammond noticed when he visited here last year. Richard Shannon plays sax, clarinet and solid vibes, and Joe Barbee and Kit Reid take care of tenor and trumpet respectively. Les Krumbaker, tenor, and Grafton Fitzgerald on bass complete this swell little band, which, if Peck wanted it to, could really go places.

Preparing a layette for another young 'un due in April is Harriet Hilliard, above, singing wife of Ozzie Nelson. The Nelsons already have a son, David. Ozzie thinks the new arrival will be a girl.



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Union Paper Points Out Horror of Dictator

The Progressive and democratic editorials of Chicago's official labor paper are refreshing indeed in the midst of so much bad publicity from racketeers and dictators in the ranks of labor.

Musicians will be glad to know there are more democratic minded leaders in labor than may appear from the recent news dispatches.

The Price of Liberty

A short time ago Joseph Stalin, dictator of Communist Russia, was re-elected to his seat on the Moscow municipal soviet. His majority was exactly 100 per cent—every vote was cast for him. According to the press dispatch telling of this, it was obvious that the most strenuous methods were used by officials to get out the largest possible vote.

Those who have watched the technique of dictatorship can judge what those methods were—you support the man in the saddle "or else." And this little event, while it didn't make the headlines, is a biting commentary on what happens when the people surrender their rights and liberties to iron-clad political rule. No one attempts to win over the opposition by argument, as in a democratic nation—after all, machine guns, exile and brutal persecution are temporarily more effective instruments for keeping in power. The man who raises his voice in dissent gets short shrift, indeed.

Here in America we pride ourselves on the fact that we may still speak our minds—that no man is master of our destinies—that the forces of dictatorship have been kept firmly in leash. But pride in this is not enough. It cannot too often be repeated that the price of liberty is eternal vigilance at home. We can unconsciously surrender rights until one day we awake to realize, too late, that liberty is gone.

America watches events abroad with wonder and horror. Let America also learn from them.

Labor and the Law

The action of the House in approving a resolution to investigate the National Labor Relations Board deserves commendation—from worker as well as employer. For, rightly or wrongly, this Board, and the Act creating it, has probably done more to damage the interests of legitimate organized labor than any law ever put on the statute books.

The Labor Relations Act was, according to its sponsors, designed to end labor strife. In practice, it has fomented it, and been the direct cause of the bitter warfare between the CIO and A. F. of L. It was supposedly designed to put dealings between management and employees on a fair and equitable basis. Instead, it has deprived the employer of vital rights and placed almost unlimited authority over industrial policies in the hands of a politically appointed group. It was supposedly going to call a halt to labor racketeering. Instead, it has encouraged it, and gone a long way toward placing the workingman at the none too tender mercies of professional labor leaders.

That there are good things in the Act no one will deny. These things can and should be retained, and every protection should be given the worker against the occasional unscrupulous, sweat-shop-minded employer. But this doesn't mean that the lazy and incompetent worker is to be given a life lease on his job—that the workers' rights supersede the rights of everyone else—or that one union should be favored by the law at the expense of another. The welfare of the honest workingman can never be served by any law that is opposed to the public interest, and to decent and fair industrial relations.

It is unfortunate that Congress has so long delayed needed revision of the Act. The proposed House investigation should lay the groundwork for making necessary and fair changes early next session.

(Reprinted from Chicago Federation News)

Bean Hawkins Records Mixed Jam Unit

New York—After just one session for Victor with his own organized combination, Coleman Hawkins agreed with Leonard Joy that better results might be obtained from a selected jam band. Result was a recent session by "Coleman Hawkins' All-Star Octet," a pickup combo featuring Benny Carter on trumpet, Jay

Higginbotham on trombone and Danny Polo on clarinet.

Rhythm section included Hawkins' own pianist and bass (Gene Rodgers and Johnny Williams) with Lawrence Lucie on guitar and Walter Johnson on drums. The group waxed an original, *Bouncing with Bean* (Hawkins' nickname) and *My Blue Heaven*, *The Shiek* and *When Day is Done*.

Immortals of Jazz

Benny Goodman was born poor. The day was May 30, 1909, on Chicago's west side. But his parents, hard working folk who loved music, were far-sighted and deprived themselves so young Benny and his brothers could learn music. Benny started on clarinet and



hasn't stopped yet, although for a while he was a better than average alto man to boot. Rated as a child prodigy, Benny's technique amazed Bix Beiderbecke and other jazz greats in Chicago in the early 1920's. Ben Pollack gave Benny his first "big" job, then came radio studio and recording work. In 1934 he organized his first band, which finally clicked after many disappointments and ushered in a new era in popular dance music. Today's musicians owe much to Benny, who popularized real jazz music with Joe Public. Today, his name famous, Benny continues to be outstanding. His recordings, his radio work, his motion pictures and other achievements, combined with his own personality and high character, stamp him among the greatest of the "Immortals of Jazz," seventh in *Down Beat's* series.

Musicians Off the Record



Barbara Hackett tells the goodlooking fellow holding her a few things about playing Bixian cornet. The goodlooking fellow is her daddy, Bobby Hackett, who already knows plenty about playing Bixian cornet. Bobby is now tooting with the Horace Heidt band. Little Barbara is known as Bobby number two.

Your February Birthdays

Joe (Tricky Sam) Nanton, Carl Sands, Charles Chastaine, 1; Heinie Gunkler, Fred Mazari, Andrew Brown, 2; Artie Bernstein, Jean Skinner, 3; Manny Klein, Nick Prospero, 4; Charles McGee, 5; Georg Brunis, Irving Goodman, 6; Paul Bolognese, Clarence Willard, 7; George Jean, 8; King Harvey, 9; Jack Leonard, Walter P. Thomas, 10; Milton Yaner, Bob Casey, 11; Gordon (Tex) Beneke, Wingy Manone, Tommy Reo, 12; Arthur Rollini, 13; Frank (Lefty) Billings, Enric Madriguer, Jerry Smith, Sy Baker, 14; Dusty Rhodes, 15; Don (Lefty) Roberts, Lipsey, Horace Higgins, Leah Ray Werblin, 16

Charlie Spink, 17; Walter Johnson, 18; Eddie Peabody, 19; Rene Darst, 20; Mike Doty, Howard Shafer, Matt Stein, 21; Arthur Whetsel, Orville (Bud) Jacobson, Rex Stewart, Jesse Simpkins, 22; Mildred Smith, 23; Tommy Consolini, 24; Gus Heineman, 25; Chauncey Houghton, Ernest Dahlberg, 26; Sam Musicker, 27; H. John Gluskin, 28; Jimmy (Leap Year Baby) Dorsey, 29.

RAG-TIME MARCHES ON...

TIED NOTES

STECHER-KATZ—Albert Stecher, bass and arranger with Jules Alberti ork, and Beatrice Katz, in New York Jan. 7.
CALDERONE-SAMMARTANO—Sal Calderone, pianist with Sal Gummings, and Rose Sammartano, recently, in Cleveland.
BREITENBECK-HARRIS—Jim Breitenbeck, of Lawrence Welk's ork, and Grace Harris of Detroit, to be married in June.
AMES-FISHER—Marty Ames, band leader, and Helen Fisher, vocalist, in New York January 14.

BURNEY-STEEL—Lee Burney, pianist with Claude Hougland, and Pat Steel, December 27 in Cleveland.

DUNMORE-VOGLE—Bill Dunmore, trumpet with Leon Brusiolo, and Mary Ellen Vogle, vocalist, known as Penny Ford, January 10 in Washington, D. C.

ALLEN-SWYGART—Harry Allen, trumpet with Leon Brusiolo, and Lydia Swygart, vocalist with Milt Davis, January 4 in Washington, D. C.

NEW NUMBERS

SORTINO—Stephen Junior, 7 pounds, born to Mrs. Steve Sortino in Pittsburgh recently. Dad is trumpet man with Maurice Spitalny's KDKA band.

LEWIS—Ellen Ruth, 6 pounds, born Dec. 30 to Mrs. Abe Lewis in New York. Dad formerly with Wm. B. Grant, Maccaferri Reeds, is now in business for himself.

CARUANA—Frank Junior, 7 pounds, born to Mrs. Frank Caruana at 11:45 New Year's eve in New York. Dad is bassist with Enoch Light ork.

ADDISON—Ronnie, 7½ pounds, born recently to Mrs. Howard Addison. Dad is saxist with Marvie George band at the Chez Paree in Omaha.

MUCK—Giri born to Mrs. Rudy Muck in New York recently. Dad is the prominent instrument manufacturer.

DI MEO—Gaeliana Marie, born to Mrs. Phil Di Meco in Milwaukee recently. Dad is accordionist-leader at the Palomar in that city.

FINAL BAR

DAVIS—Harry C., 62, long-time officer of the Buffalo, N. Y., Local 43, recently in General hospital, that city, of a heart ailment.

BRAND—Leo Sr., 81, for many years tympanist and librarian with the Cincinnati symphony, at his home in that city recently.

STOERZER—Henry, honorary member of the Milwaukee Local, recently of a heart ailment at his home in that city.

GREEN—Vivian, 55, father of Johnny Green, bandleader-composer, at his home in Mamaroneck, N. Y., of a heart attack January 3.

BOWEN—Wally, 25, first trumpet with Ken "Snakehips" Johnson's band at the Cafe de Paris in London, England, of tuberculosis, on Christmas day.

RITTER—Clark, Detroit bandleader, January 4 at Hurley hospital in Flint, Mich., of double pneumonia.

THOMPSON—Mrs. Grace, wife of A. R. (Tommy) Thompson, string ork leader, in a Fort Worth hospital January 4 after a nine months' illness.

CHORDS and DISCORDS

Our Government Can't Jerk a Band From the Airlines!!

Baltimore, Md.

To the Editors:

I am writing to ask you if Cab Calloway can come on the air with his band. I was told he could not; that he did not have any program any more; that he could only come on the air as a guest star; that the United States Government took him off the air. So will you write and explain that to me?

OTHA JACKSON

Yes, we will write and explain to you, Otha. This is the United States of America, and not Nazi Germany or Russia, where the government can, and probably does, ration the number of deep breaths its citizens may take. Cab Calloway does not happen to be on the air at the moment because the band is not on location. But the minute Mr. Calloway gets together with Mr. NBC, or Mr. CBS or Mr. Any-Radio-Station, and they decide they would like to broadcast Mr. Calloway's music, Mr. Calloway's music will be broadcast. It will continue to be broadcast until the American people, including yourself, Otha, should decide that they did not want Mr. Calloway's music broadcast. Then they would authorize the American government (which government, you understand, Otha, is themselves, the American people) to take Mr. Calloway off the air. Does that clear it up for you, Otha?—EDS.

Don't Clutter Up Your Mind; Read Down Beat

Holyoke, Mass.

To the Editors:

Have wanted to write you guys and tell you I like your magazine. More than that, I genuinely admire guys like yourselves who have made an idea (*Down Beat*) achieve the success it so richly deserves.

Enclosed is payment for a 8-issue subscription to go to a pal of mine. In a year he'll be a history professor at one of the nation's smaller colleges (he's in Harvard now)—so I don't want to clutter up his mind with the wrong kind of jive. When he gets the mag and it makes him think of the old days he'll probably subscribe beyond this original subscription.

I can't subscribe myself 'cause I'm always traveling, but I haven't missed an issue since I first read one.

JOHNNY BROOKS

Phooey to Wilcox!!

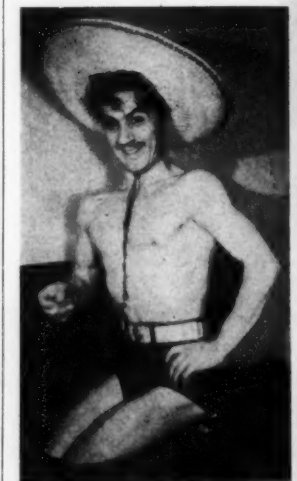
Beckley, W. Va.

To the Editors:

Please allow me this opportunity to say "phooey" to Mike Wilcox, who in *Down Beat* of Jan. 1, says that OUR mag is lousy. We here in West Virginia don't get to hear many "big" bands in person, but when we do, we know all about it because we READ DOWN BEAT. It is truly the "Musicians' Bible." Mr. Wilcox is evidently not a musician.

BERNIE SAKS

Pats or pokes, fire your criticisms of the Beat to ye eds. Our only thought is to put out a publication for musicians, written by musicians. Any suggestions musicians have for improvement of the sheet are always welcome, and please know every postcard every letter, is personally considered by the editors. Fire away.—EDS.



Gay Caballero is Danny Castello, who's really no Castilian at all. He has a rumba unit that Chicagoans go for. They just completed a long stay at the Chez Paree there.

Miller and Cats Swell to Us Toledo Hepcats!

Toledo

To the Editors:

Glenn Miller is here to stay and I don't mean maybe (or Artie Shaw). Glenn came to Toledo recently and impressed every solid cat here. He's the nicest, sweetest, neatest, friendliest guy who ever primed a pump or waved a baton. The cats in his band on top of their solid playing also were swell to us hepcats (who packed the Trianon Ballroom like sardines hoping for a breath of fresh air). Now if any of you guys want to meet a brother musician who is really aces, dig this Miller man when he comes to your town.

BOB GINSBURG

We publish this letter because it is typical of the many we have received praising not only Miller, but also his musicians. *Down Beat* feels that such praise, rare in this business, merits publication. If more leaders and sidemen behaved as does Miller, the industry would be a helluva lot better off.—EDS.

Down Beat is Rotten With Critics—Travers

Somerville, Mass.

To the Editors:

So at last the critic (?) Ted Locke has broken his silence—so what? Are we all to shout with joy and cry out in the night? Since when does the follower of hot music care whether or not a critic is about to come back into the fold? In fact I think that one less critic in your sheet would help very much. *Down Beat* is rotten with critics who know little or nothing (Modulate to Page 11)

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Crush On Thrush



Meet Betty Claire of LaPorte, Ind., whose vocals are a feature of Jules Alberti's band at the Show Bar and Bermuda Room in Forest Hills, L.I. The patrons have a crush on this kitten, whose sister, Dorothy Claire, sings with Bobby Byrne's crew. Alberti features "Tap-a-Rhythm" music.

"My Band Won't Sound Good For 6 Months"—Thornhill

New York—Claude Thornhill, who for so long played Frankenstein to Maxine Sullivan, has his own band. It's a different affair, with six men on reeds—"but I never use more than four of them at once," says Claude.

Breaking the group in by doing sub jobs for Sammy Kaye at the Commodore and Glenn Miller at the Penn, during their off-nights and broadcasts, Thornhill assembled the following tentative line-up: Kenny Lebon, George Paulson, clarinets; H. A. Tennyson, John Nelson, altos; Bill Motley, Hammond Russum, tenors; Bob Sprentall and another trumpet; Mac McGarrity, trombone; Thornhill, piano; Judy Burke, drums; Fowler Hayes, bass. Vocalist is George Kobler, newcomer from Harrisburg, Pa.

"Most of the boys are young kids," said Thornhill. "I don't expect the band to sound like anything much, and don't expect to get anywhere, for at least six or nine months."

Alex Holden is personal manager to Thornhill and MCA is booking the band, which will start on a trial road tour within the next couple of weeks. Thornhill is the fifth Ray Noble graduate to branch out with his own group;

the others were Glenn Miller, Will Bradley, Toots Mondello (recordings) and Charlie Spivak.

Try *Down Beat's* classified ad department to obtain instruments, phone records, musicians, or anything else you need. The cost is very little.

DoubleChamber

By
KAY-O'BRIEN



THE CHOICE OF ARTISTS

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Chords, Discords

(From Page 10)

about good hot jazz; critics who are in the game to please their own vanity. Locke writes only about Locke with little mention of records. That "partner in crime" business reads like a high school paper. Stick to Music—not personal history!

JOHN WARREN TRAVERS

Criticizing another automatically makes you a critic (7) yourself, Mr. Travers, and explains why our rag is "rotten with critics." In fairness to Locke, it should be known that a portion of his last article, to which you refer, was cut because of space limitations. Come again.—EDS.



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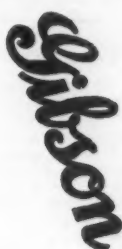
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Who's Who in Music

Horace Henderson's Band

HORACE HENDERSON . . . 35 . . . leader, arranger and piano . . . a brilliant talent hidden under brother Fletcher's prominence . . . one of the best arrangers in the business . . . born in Cuthbert, Ga. . . was inspired by Fletcher, who was started by their mother, who was taught by their dad . . . has had the band since July '36 . . . ambition to own a chicken farm.

DEL BRIGHT . . . 27 . . . alto and clar . . . been with Fletcher Henderson . . . has had own band . . . boasts Leavenworth, Kan. as home town . . . likes photography and tinkering with engines . . . wants to make a lot of money.

WILLIAM RANDALL . . . 28 . . . alto, tenor, fiddle . . . has been with Eddie South, Earl Hines (for whom he arranged three years) . . . wants to be a chemist or teach music . . . likes to "socialize," listen to classics . . . is divorced.

ELMER WILLIAMS . . . 36 . . . tenor . . . born in New Jersey . . . has been with Chick Webb (with whom he got his start in 1928) and Fletcher Henderson . . . thinks there will never be another Hawkins . . . likes Handel . . . wrapped up in Horace's band.

DAVID YOUNG . . . 27 . . . tenor . . . claims Nashville, Tenn., as his jumping off place . . . has novel ambition, to work one FULL year with pay . . . will cease any activity upon hearing a Hawkins record . . . has been with Jack Elkin, Roy Eldridge, Fletcher and Carroll Dickerson.

RAY NANCE . . . 36 . . . trumpet and fiddle . . . says he was born December 10 . . . plays a real batch of fiddle . . . his hobby is enjoying life with his wife . . . has worked with Hines, Erskine Tate and his own band . . . secret ambition is to live a happy married life.

EDWARD FANT . . . 26 . . . trombone . . . got his start with Burns Campbell orchestra . . . has been with Armstrong, Waller . . . is a sports enthusiast . . . thinks Lawrence Brown and Claude Jones are finest . . . gets boot out of classics.

NATHANIEL A. ATKINS . . . 27 . . . trombone . . . a Birmingham boy, professes a strange affinity for chicks, also playing cards . . . has worked with Erskine Tate, Johnny Long, Nat Cole . . . got started with Fess Whatley band in Alabama in '33.

OLIVER S. COLEMAN . . . 25 . . . drums . . . a Beaumont, Texas, cat who practices the spine-chilling hobby of embalming. Wife, Alice, doesn't seem to mind . . . Has been with Hines, Tate, and got started in Ray Nance's band in '32. Does he like classics? "Hell, no!"

JESSE SIMPKINS . . . 26 . . . bass . . . another Cuthbert, Ga., product, also started with Nance in '32 . . . can always get a charge out of Bach . . . is married and has

two youngsters . . . hopes to retire on music earnings. Has also worked with Tate.
HARRY "PEE-WE" JACKSON . . . 23 . . . trumpet . . . already his ambition is to be a model husband . . . got his start in '35 with Marion Sears' band in Cleveland, his home town . . . likes to arrange and listen to other arrangers' work . . . has been with Fletcher, Earl, and Lil' Armstrong . . . Stravinsky stabs him.

Sidney Arodin Back in South

BY ORIN BLACKSTONE

New Orleans—A lot of people have been wondering what became of Sidney Arodin, the New Orleans clarinet player who was featured some years ago in Louis Prima's New York band and who has a sizeable list of jazz classics on wax. Back in his home town from a sojourn in Kansas City, he popped up at the Puppy House in the French quarter, where he heads his own 6-piece combo.

The place recently got a radio wire and Arodin suddenly began attracting attention again. It's down to earth stuff, with Arodin playing the same kind of clarinet that caused him to be mistaken for Rappallo in the old Halfway House Columbia, *Just Pretending*. The combo includes Doc Elgo playing first class trombone; Austin Clegg on drums; Spud Greenburg, piano, and Henry Bellows, trumpet.

A Chi Record?

Chicago—Earl Hoffman, fiddling band leader, claims all records in Chicago for number and length of engagements played. Dates that go to make up his record include five years at the original Chez Pierre, where the Chez Paree is now; a year at the Cafe de Alex in the loop during the World's Fair, 16 months at Ivanhoe, which broke all band records there; the entire 1937 season at Bon Air Country club; 10 months at Royale Frolics and the Mid-night Frolics, and two four months engagements at Medinah club.

The new Golden Gate Ballroom, operated by Jay Faggen in New York, to open Jan. 9 for a long stretch. Hite's band includes such greats as Oscar Bradley, drummer; Britt Woodman, 19-year-old trombonist; Floyd Turner, alto, and Al (Bass) Morgan, great bassist formerly with Calloway and others. Hite will be followed at the Golden Gate—one of the finest ballrooms in the nation—by the Harlan Leonard band, also making its New York debut.

The Mills brothers still clicking in Sydney, Australia.

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Bill Bardo's Hillbilly group stars the antics of Al Hahn and Ted Phillips shown here. Bardo was a big click with his novelty routines at the Edgewater Beach Hotel in Chicago throughout November and December.

Brad Hunt Seeks New Fem Singer

Pittsburgh—Peggy Neenan's leaving Brad Hunt's band for a chirping job on KDKA leaves a spot open with the Hunt band for some deserving young yipper. Peggy, who sings a la Bonnie Baker and was given her singing start by Brad, won the title of Miss Western Pennsylvania a couple years back.

"Bass" Morgan

(From Page 6)

twelve high noon, straight through with Art Tatum, and with Charles Christian, Goodman's guitar man. He is working with Les Hite now.

Morgan's favorite on his own instrument now is Basie's Walter Page, who plays the same style walking bass that Al does, the same style that Maurer started Al on in the beginning. I asked Al to describe just what is meant by "walking bass." "It really means doing more than just pounding out two beats to a measure," he says, "and it's tied up with picking or bowing; slapping the bass is not so good and it's going pretty well out. A good walking bass means tone control with the fingers just the same as tone control on a wind instrument with the lips. If your fingers can give you that tone control and volume you've got a walking bass, that means real drive for the orchestra and also an added instrument for taking solos." Al Morgan ought to know.

Andy Kirk Reviews—

(From Page 1)

he sits using a wire brush with his free mitt.

Not Too Many Solos

Most of the criticism, I am aware, has been directed at our brass section, notably the trumpets. They say we haven't an "iron lip" guy who can stand up and get off with the best of them. Well, I've never been one to argue, but Clarence Trice, since he joined, has not only surprised me but all the rest of the band with his stellar work, and in fairness to Clarence, I should point out that my band is styled so that you don't hear a lot of wild trumpet sky-rocketing all over the place. Collectively, the trumpets work together fine. And the same goes for the trombones. I ask and insist that the ensembles be stressed. And that's why listeners don't hear too many wild unbridled solos.

Mary Lou Williams, on piano, is pretty generally agreed to be one of the band's strongest points. It would be superfluous for me to try to say what Mary Lou means to our band. Her work is wonderful all the time and she's a great girl to be around—a real inspiration to us all. Definitely, the piano chair is one portion of the band that I think no one can complain about.

"Vocals Plenty Good"

The Kirk band emphasizes good vocals. June Richmond with her hot style complements the ballad style of Pha Terrell. Both are clicks wherever they appear. And Thigpen, too, scores on a few rhythm tunes he handles, most of them oldies we've had in the book many years.

We work hard. We try to please all the dancers, including the jitterbug minority. But summing up our style, I think accurate, precise ensemble performance—with a few solo spots occasionally—is our goal. Whether or not we have reached that goal by now is up to you. At least we are trying hard, and as I said before, trying to please everyone. Our success to date indicates we are not on the wrong track.

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By Chas. Varella. TRUMPET FOLIO \$1.00, features James, Armstrong & Berigan styles. CLARINET-TENOR FOLIO \$1.00 features Goodman, Shaw & Hawkins styles. ALTO FOLIO \$1.00 features J. Dorsey style. Each folio contains 12 choruses, 1st endings, progressions, melodious licks & CHORD NAMES ABOVE EACH MEASURE.

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Too Good to Be True!

Tulsa—Paul Page and his band claim a record for "long range" rehearsals.

It came about this way: Paul and his boys arrived here Dec. 29 to open the new Moana Ballroom here, but found the place wasn't ready to open. So they rehearsed—after traveling 750 from Chicago—for two weeks until the room was ready.

Payoff is the fact the band was paid for all the time it was stranded here.

Stan Shaw Gets Rival in N.Y.C.

New York—Stan Shaw, the matinee milkman whose WNEW shows keep many a night driver awake, has a rival—and it's a she.

The Sleepy Time Gal, as they call her, was selected from 40 contestants to emcee a new recorded dance music program on WHOM, station similar to WNEW serving New York and New Jersey. Show started in mid-January from 11:30 to midnight but was expected to be extended as soon as necessary permission was obtained, to go right through to 7 a.m. Mondays through Saturdays.

Novel angle of the show is that open house is kept for celebrities to drop in and take part in the program, additional inducement being provided at first in the form of food and drink on the station. Many musicians around town have already been dropping in at the conveniently located spot on 57th.

"Astor" Still Selling

New York—Johnny Messner's recording of the risky double entendre ditty *She Had to Go and Lose It at the Astor* is well past the 300,000 mark in sales, and still going strong.

Grand Terrace Folds; Hite's Band in East

BY ONAH L. SPENCER

Chicago—Chicago's famed Grand Terrace niter is no more.

The building still stands, but that's all. Poor business and other factors caused its closing last month and at press time there was no indication it would reopen. Earl Hines' band, a fixture at the spot for years, is out on the road.

King Kolax, mighty mite of the trumpet, went into the Savoy here Jan. 21 for a long engagement which may last until summer. Harlan Leonard's band, on its first date under MCA guidance, was impressive at the Savoy last month with Jimmy Ross, Jess Price and a half-dozen others appearing to good advantage as soloists.

The lineup of the new Leonard Reed band:

Tommy Crump, Tommy Moore, Johnny Harfield, Frank Derrick, saxes; Bob Shaffer, Russell Gilson, Ronelle Rees, Louis Taylor, Johnny Thomas, brass; Frank Farham, Prentice McCarty, Wallace Bishop, Ernest Ashley, rhythm. Now at Chi's 5100 Club.

Les Hite, his California band geared for the best, swung east to

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ALSO

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More

BY

Baltimore past year able incre year, prov Local 40 h Hunt, pres

SYMP ACCES RAY R

Orchestration Review

BY TOM HERRICK

Easy Does It

Published by Sun, arr. by Sy Oliver

Those who like a heavy four-four may not go for this subtle arrangement but it kicks yours truly—but hard. This is one of a series of tunes created for Tommy Dorsey by Sy Oliver. Most all are built around an original hot phrase, as this is, and feature Oliver's pet trick of writing a unison section figure against an improvised solo. In this case it's the trombones against a tenor solo and if you listen to Tommy's marvelous record of *Easy Does It* you'll see how tremendously effective this can be if the section figure is held down to a whisper. A really swell piece of merchandise.

Jump Steady

Published by Cornston, arr. by Jack Chapman

A jump tune from the Decca Record by Al Cooper's Savoy Sultan's. It's obviously taken from *The Camels Are Coming* but Chapman has orchestrated it into a really good swing arrangement with a written out second trumpet solo which would do credit to most go men. You'll like the close-out with the fine brass riff and delayed bass fortando in the saxes.

Shoemaker's Holiday

Published by Leeds, arr. by Vic Schoen

Watch out for the intro—you'll have to count it out for a change. *Shoemaker's* is a Larry Clinton type of tune with the usual unison clarinets and muted brass figures in the first chorus. Tain't exactly good jazz but it's very well arranged and can be made into a light, airy bit of stuff with the application of a little finesse in your execution. Play the clarinet parts delicately and sock it when the brass enters, for good contrast.

Winter

Published by Famous, arr. by Jiggs Noble

A seasonal tune written back in the early 1900's. Some of the old pops are quite worth while and this has a distinctly modern flavor by virtue of Noble's swingy arrangement. The monotony of too many whole notes is relieved by the eighth note figures which Noble has used for backgrounds.

ALSO RECOMMENDED

Leannin' on the Old Top Rail, published by Feist, arr. by Jack Mason.

The Gaucho Serenade, published by Remick, arr. by Jack Mason.

Pinch Me, published by Shapiro Bernstein, arr. by Toots Mondello.

More Balto Jobs

BY BOB MARTIN

Baltimore—Club dates for the past year have shown a remarkable increase over the previous year, proved by the records of Local 40 here, according to Edgar Hunt, president of the Local.



Muggsy Spanier, still with Ted Lewis in Indianapolis the week of Jan. 19-25, soon will leave Lewis and reorganize his "ragtime" crew, augmenting it to nine men. Spanier has severed connections with General Amusement Corp. and will be booked by another agency. Mugs insists all his men will rejoin him in February and that the combo, one of the finest jazz units ever assembled, will continue recording for the Bluebird label.

Willard Pott Augments to 13 Pieces

BY EUNICE KAY

Cleveland—After playing around with society stuff at hotels and small gigs for several years, Willard Pott is strictly in the business now to make a go of it. Reorganizing with a 13-piece outfit, he is going under the name of Willard and his NBC orchestra. They have a daily sustaining shot on the network.

Rumor around town has it that Seymour Heller of MCA is married to Edythe Wright's sister. Does she have a sister? That's what Heller would like to know.

Winnipeg Vaude Gives 9 Jobs

BY GEORGE BEATTIE

Winnipeg—Now that the Playhouse theater is open and using vaude, a nine-piece outfit gets steady work on the stage. Piano playing maestro Don Wright filled the order with local boys, including Bus Totten on trumpet, Ed Peterson's trombone and Tiny Trimbell

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BY HAROLD JOVIE

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ORCHESTRAS

LOUIE ARMSTRONG—CBS—Sunday, Monday, 12 midnite. Cotton Club, New York. BANDWAGON—NBC red—Sunday, 7:30 p.m. Guest band weekly.

LOU BRESE—NBC blue—Monday, Tuesday, Thursday, 11:30 p.m.; WMAQ, 670k—Nite, 11:30 p.m. Chess Parlor, Chicago.

BOB CROSBY, MILDRED BAILEY—NBC red—Saturday, 10 p.m.; CBS—Monday, 11 p.m.; Tuesday, 11:30 p.m.; MBS—Wednesday, 8 p.m. Hotel New Yorker, New York.

JIMMY DORSEY—NBC red—Tuesday, 12 midnite; NBC blue—Sunday, Thursday, Friday, 12 midnite; WMAQ, 670k—Nite, 11:30 p.m.; WMAQ, 670k—Nite, 11:30 p.m. Sherman Hotel, Chicago. Woody Herman is scheduled to open here about February 9.

GOLDEN GATE BALLROOM ORCHESTRAS—MBS—Monday, Saturday, 11:30 p.m.; WOR, 710k—Sunday, 4:30 p.m. Among the orchestras set to play the Golden Gate, New York, during Feb. and to be aired over Mutual are Harlan Leonard, Count Basie and Teddy Wilson.

JOHNNY GREEN'S GROOVE GROUP—NBC blue—Wednesday, 8 p.m. West coast rebroadcast, 11 p.m. ERSKINE HAWKINS—NBC blue—Monday, 12:30 a.m. Saturday, 5:30 p.m. Savoy Ballroom, New York.

GENE KRUPA—MBS—Sunday, Tuesday, 1:30 a.m.; NBC red—Sunday, 4 p.m.; Tuesday, 12:30 a.m.; NBC blue—Wednesday, 12:30 a.m.; Thursday, 5 p.m.; Friday, 11 p.m. Meadow Brook, Cedar Grove, N. J. Tommy Dorsey takes over the reins here about Feb. 20.

ENOCH LIGHT—MBS—Monday, Tuesday, Thursday, Friday, 1:30 p.m.; Saturday, 12:45 p.m. Hotel Taft, New York.

JIMMY McPARTLAND—WGN, 870k—Monday, 1:30 a.m. Sherman Hotel, Chicago.

on bass. A contrast is the Beacon, where they have Bill Moore's 4-piece combo in the pit.

The only band advertised as sweet, Don Carlos, a disciple of the tango, packs the Grill Room of the Marlborough Saturday nights. . . The Palais Royale (formerly the Trianon) has Green thrice weekly. Vic Kerr plays the same spot Mondays. . . Dave Gusin has been unheard of for years, but once more has an ork playing around town.

MEET THE BAND—WBBM, 770k—Chicago—Sunday, 2 p.m. Guest bands.

GLENN MILLER—CBS—Tuesday, Wednesday, Thursday, 10 p.m.; NBC red—Friday, 11:30 p.m.; NBC blue—Monday, 12 midnite. Hotel Pennsylvania, New York. RED NICHOLS—WTMJ, 620k—Nite, except Saturday, 11:15 p.m. Also additional schedule. Hotel Schroeder, Milwaukee. PHILLY HOT CLUB—WHAT—Philadelphia—Wednesday, 10:30 p.m.

JAN SAVITT—NBC red—Wednesday, 12 midnite; Thursday, 11:30 p.m.; NBC blue—Tuesday, 12 midnite; WGN, 1010k—Friday, Saturday, 11:15 p.m. Hotel Lincoln, New York.

RAYMOND SCOTT—CBS—Tuesday, 9:30 p.m.; CBS, south and west only—Thursday, 7:30 p.m.

YOUNG MAN WITH A BAND—CBS—Friday, 10:30 p.m. Guest band weekly.

INSTRUMENTALISTS

DICK BAKER—WJLD, 1130k—Chicago—Monday thru Friday, 8 a.m. and 11:15 a.m.; Tuesday, Thursday, 1:15 p.m. and Sunday, 2:45 p.m. Pianist-Vocalist.

GEORGE BARNES, occasionally featured on Ray Shield's Revue—NBC blue—Tuesday, Wednesday, 10 p.m. Also additional schedule on Club Matinee, Mon. thru Sat., 4 p.m. Guitarist.

ERSKINE BUTTERFIELD—MBS—Tuesday, 11:45 a.m.; Saturday, 7:15 p.m. Pianist-Vocalist.

MARTY DALL—CBS—South only—Wednesday, 12:15 p.m.; Friday, 8:45 a.m. Piano Ramblings.

JIMMIE DUDLEY—WTMJ, 620k—Milwaukee—Monday, Wednesday, Friday, 1:30 p.m. Sax man formerly with McKinney's Cotton Pickers' orchestra.

BOB HOWARD—WEAF, 660k—New York—Wednesday, 7:45 p.m. Pianist-Vocalist.

LES PAUL, guitar—Check Fred Warling's schedule.

STRINGING ALONG WITH A GUITAR—WTMJ, 620k—Milwaukee—Thursday, 1:30 p.m. Joe Cost, guitar, and Maurice Kipen, fiddle.

ALEC TEMPLETON—NBC red—Monday, 9:30 p.m. Pianist-Satirist.

THE SWEET SIDE

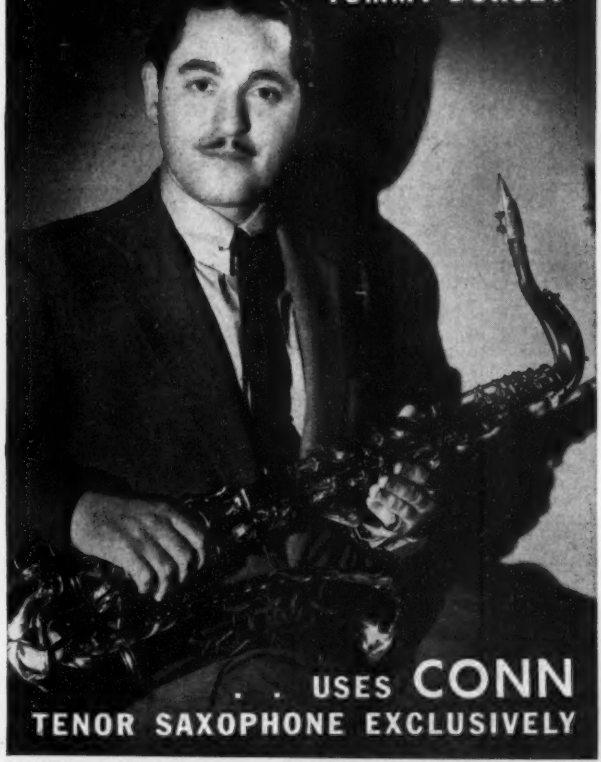
FRANCIS CRAIG—NBC red—Sunday, 11:30 p.m.

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BABE RUSIN SWING TENOR SAX WITH TOMMY DORSEY



PERCY FAITH—MBS—Wednesday, 9:30 p.m.

MORTON GOULD—MBS—Tuesday, 8:30 p.m.

RICHARD HIMBER—NBC blue—Sunday, 4:30 p.m.; Friday, 11:30 p.m. NBC red—Wed. 11:30 p.m. Hotel Commodore, New York.

SAMMY KAYE—NBC red—Monday, 7:30 p.m. Chicago to west coast, 10:30 p.m.; MBS—Saturday, 5 p.m.; CBS—Wed. Fri. 11:30 p.m. Hotel Commodore, New York.

KAY KYSER—NBC red—Wednesday, 10 p.m. Rebroadcast, MBS—east only—Thursday, 8 p.m.

ANDRE KOSTELANETZ—CBS—Monday, 8 p.m. West coast rebroadcast, 12 midnite.

JOE SANDERS—MBS—Sun., Mon., Friday, 12:30 a.m.; Sat. 11 p.m.; MBS, Chicago to west coast only—Wed., Thurs., 2 a.m.; also Thursday, 8:30 p.m.; WGN, 720k—Sunday, 4:30 p.m.; Sat., 2 a.m.; Wed., 9:15 p.m. Hawkshaw Restaurant, Chicago.

SHOW OF THE WEEK—MBS—Sunday, 6:30 p.m. Guest bands weekly.

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Jim Yancey's First Piano Discs Issued

Solo Art Sides Show Old Vet's Talents

BY BARRELHOUSE DAN

Two phonograph sides which countless disc buyers have too long awaited have been released, at long last, by Dan Qualey on his Solo Art label. Both piano solos, they showcase the indisputable talents of one Jim Yancey, now nearly 50, who lives in Chicago and works, during the ball season, as a ground-keeper for the Chi White Sox.

Yancey hasn't played professionally for two decades, and he never did claim to be great shakes on the ivories. He was a tap dancer, even appearing before King George of England in 1914 in Buckingham Palace. But on the side old Jim played piano, for his own amusement, and the guys around Chicago who were influenced by Yancey's style include such greats as Al Ammons, Meade Lux Lewis, Cow Cow Davenport and a dozen more. Yet these are his first records, titled "The Fives" and "Jimmy's Stuff" and must stand as among the most important contributions to jazz. Not because Jim is a tremendous pianist, but because his style reincarnates the early blues and boogie samples of another era, does this coupling merit listening. Yancey's playing is a kick all the way, well recorded, and available at \$1 from Qualey at 1600 Broadway, New York.

Earl Hines

"Rosetta" & "Glad Rag Doll," Bluebird B-10532.

Credit RCA-Victor with one of the most clever disc couplings to date. On Oct. 21, 1939, Hines cut his *Rosetta* solo, turning in a smart job in his best improvising manner. On Feb. 25, 1939—nearly 11 years ago—Hines cut the other solo. So Victor puts one on the back of the other and releases them together. Critics who have bemoaned the Earl's demise will have to think fast after they hear these, for the 1939 performance is much preferred to the earlier one. Both are fine Hines samples, however.

Bea Wain

"Dancing in the Dark" & "Ghost of a Chance," Victor 26451.

An affected falsetto, heretofore unassociated with Bea's vocal style, spoils *Ghost*, while the "A" side is acceptable warbling. Highlight of both sides is the solid accompaniment of Walter Gross' CBS studio band. Gross, one of those terrific pianists who somehow never gets the mentions he deserves, does an 18-karat accompaniment job all the way.

Muggsy Spanier

"Relaxin' at the Touro" & "Riverboat Shuffle," Bluebird 10532.

When will it stop? Every side the Spanier band cuts looms up on the playback as superior to the previous ones, and even his first (remember *Someday Sweetheart*?) was plain dynamite. *Touro*, named after the New Orleans hospital in which Mugs was confined in 1938 when he hovered near death, is slow blues with Joe Bushkin's pianologics, the Spanier cornet, Rod Cless' clarinet and Georg Brunis' sliphorn all figuring prominently. *Riverboat* is livelier but hardly as thrilling. Others on the date were Bob Casey, bass; Don Carter, drums; Nick Caiazza, tenor sax. Righteous stuff with a stab in every other bar.

Tommy Dorsey

"Millenberg Joys," on two 10-inch sides, Victor 26437.

Recorded a year or so ago, but released only to members of the Victor Record Society (with Tommy's autograph on the label), this grand old New Orleans stomp tune gets a thorough and somewhat surprising treatment at the hands of Mr. Tommy. And now that it's available to everyone, it's a "must" item for all who profess interest in modern, big band jazz. After a ragged ensemble start, the band rolls ahead fervently, inspired by

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JIM YANCEY

His first records, reviewed on this page, reveal his piano style to be full of kicks for those interested in the development of hot jazz. They are on the Solo Art label.

successive Babe Rusin, Yank Lawson, Dorsey and Johnny Mince solos. Of exceptional interest is Tommy's solo, for it rates as one of the hottest he has ever recorded. The arrangement, by Deane Kincaide, is strictly 2-beat with Dave Tough propelling the rhythm.

Too many commercial, uninspired and routine platters have harmed this band in recent months. But this is an exception—a happy exception, if you please. Certainly *Millenberg* is the hottest coupling Tommy and company have performed in the last 12 months.

Lionel Hampton

"I've Found a New Baby" & "Four or Five Times," Victor 26447.

First side, for the umpteenth time, shows Lionel's flashy and meaningless two-finger pianistics. But for what reason? Hear it once and that's enough. Ziggy Elman takes a chorus that's much too fast, but he does the best he can at too fast a tempo. Reverse is preferable, but Lionel's vocal just plain stinks. Toots Mondello's chorus and brief get-offs by Ben Webster, Clyde Hart and Hampton on vibes save the whole shebang. With sidemen like he consistently uses, Hampton should be able to produce some startling hot jazz. But he can't hog the whole show and get satisfactory results.

Sextet of the Rhythm Club of London

"You Gave Me the Go-By" & "Why Didn't William Tell?" Bluebird 10557.

More pickup stuff by Leonard's Feather "British Refugee" combo. Hazel Scott's vocal on "A" is as bad as Hampton's crap, but the gal does play nice piano. Pete Brown, alto, Danny Polo, clarinet, and Albert Harris, guitar, perform well individually, although Pete's playing isn't up to the par of earlier waxings. Reverse is guilty of lousy vocal work again, Pete Barry, bass, being the offender. As with the two first sides, these don't satisfy one looking for better than average music. Something, somewhere, is missing.

Bix Beiderbecke The Wolverines

"Davenport Blues," "Tis Juana," "Jazz Me Blues," "Fidgety Feet," "Big Boy," "Royal Garden Blues," "Sensation," "Toddlin' Blues," "Oh Baby" & "Tiger Rag," reissues by the Hot Record Society in HRS Album 2.

A nod of approval should be tendered the Hot Record Society, and Steve Smith in particular, for issuing this well chosen batch of jazz gems. Ten 10-inch sides in all, with the young Leon Beiderbecke and his cornet starred.

It was necessary to dub these sides from original pressings because masters on all the old Wolverines' sides are lost. *Tiger Rag*, with a crack, is the only one of the 10 on which reproduction is faulty. The music shows Bix and his style as it was when he was a kid, just starting out, but it also

shows how a kid, virtually unknown at the time (1923-24) these were recorded, can have an originality, a purity of tone and a melodic line like no older musician has. Also on most of the sides are Dick Voynow, piano; Vic Moore, drums; Bob Gillette, banjo; George Johnson, tenor; Al Gande, trombone; Min Leibbrook, bass, and Jimmy Hartwell, clarinet.

The material, for the most part, are tunes which are standards today. Considering that the music is around 16 years old, that it was the first great white "hot" music to be played, that recording technique was still a risky experimentation, and that young Bix was just sprouting his wings as a soloist, these HRS sides can only be listed as invaluable to all interested in the development of jazz. A good buy.



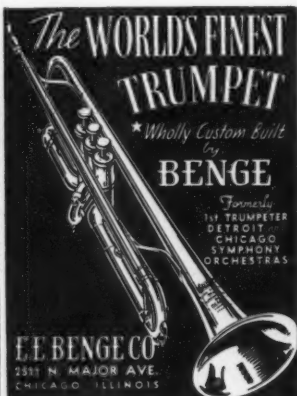
—Otto Hess Photo

Two On Wax . . . Dolores Brown, thrush with Erskine Hawkins, pictured at RCA-Victor's New York studios cutting a side for the Bluebird label while Hawkins, the "20th Century Gabriel," noodles around behind her. The band is at New York's Savoy Ballroom.

Woody Herman

"Blues on Parade" & "Love's Got Me Down Again," Decca 2933.

Here is that solid stomper Herman's fans have been waiting for. And it's no bringdown. Woody's get-off antics on alto are unlike anything he's waxed before; Steady Nelson's trumpeting, with that fine round Texan tone, cuts through wonderfully. Frankie Carlson's traps are plenty on the lift side—they'd be even more effective, perhaps, if he didn't work his cymbals overtime. Reverse shows Woody in great form on clarinet. The recording is a little better but still doesn't do justice to the band as it sounds in person. Looks as if 1940 will be Woody Herman's year! *Blues on Parade* is a healthy start.



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Sender . . . Slim Parker, trumpeter and comedian with Dick Stabile's band, gets goin' on a go chorus that makes Dick grit his teeth. Shot was made by Bert Block, Dick's manager, who used to have a band of his own.

Andy Kirk

"Big Jim Blues" & "Ghost of a Chance," Decca 2915.

Great, moving music! The Clouds of Joy take an old riff, put it in slow tempo, and proceed to knock out nearly three minutes of righteous stuff. Floyd Smith, on electric guitar, starts it off neatly (appearing to better advantage than he did on *Floyd's Blues*) and then Theo Donnelly, on trombone, carries on. The remainder is ensemble, but good. Reverse is all Pha Terrell vocal. More sides like this first and Andy would rate a higher place in the estimation of fellow musicians and collectors. The band is top drawer.

Louis Armstrong

"I'm a Lucky Guy" & "You're Just a No Account," Decca 2934.

Louis sings both, plays trumpet on both, and the band is sad on both. Louis' singing and horn playing are just what you expect—the grand old Satchmo's tone and feeling—a sure cure for the ailing. Armstrong fans will gobble these up. Others will think them very average. Barrelhouse Dan is one who'll do a lot of gobbling.

Bob Crosby

"Between 18th and 19th on Chestnut" & "I Wanna Wrap You Up," Decca 2935.

No wonder the Crosby band hasn't shown up well on records of late. With such foul material as these tunes only a schmalz crew could ever succeed in selling 'em. Eddie Miller and Nappy LaMare share a woeful vocal on the "A" side, but a half-chorus of Jess Stacy's piano holds the thing together. Reverse is worse. Teddy Grace's vocal is too much. And a short Fazola interlude isn't

Pace With Donahue

New York—Sal Pace, who had his own band at the Music Box in White Plains for several years, has signed with Al Donahue's band at the Meadowbrook in Jersey. Pace, said to be a terrific "go" man takes Les Cooper's place.

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LOUIS ARMSTRONG: *You're a Lucky Guy*, *You're Just a No Account*.

STEADY NELSON: *Blues on Parade*.

ALTO SAX

PETE BROWN: *You Gave Me the Go-By*.

TOOTS MONDELLO: *Four or Five Times*.

WOODY HERMAN: *Blues on Parade*.

CLARINET

JIMMY HARTWELL: *Hot Record Society Album 2*.

ROD CLESS: *Relaxin' at the Touro*.

JOHNNY MINCE: *Millenberg Joys*.

DANNY POLO: *You Gave Me the Go-By*.

WOODY HERMAN: *Love's Got Me Down Again*.

IRVING FAZOLA: *I Wanna Wrap You Up*.

TENOR SAX

BABE RUSIN: *Millenberg Joys*.

BEN WEBSTER: *Four or Five Times*.

GEORGE JOHNSON: *Hot Record Society Album 2*.

GUITAR

ALBERT HARRIS: *You Gave Me the Go-By*.

FLOYD SMITH: *Big Jim Blues*.

TROMBONE

TOMMY DORSEY: *Millenberg Joys*.

GEORGE BRUNIS: *Riverboat Shuffle*.

THEO DONNELLY: *Big Jim Blues*.

enough. The band appears pretty listless, as if it didn't give a damn. And you can't blame 'em!

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One of produced in hand he led in a mental in this issue Personnel in Cab Calloway (Chi band);



Cassino S at one time Playing in the came leader Cafe at Cla after the er where he rec the band, Ca Simpson's m 13075 St. L Little Joe (8 ably Cassino Unfortunat only a few t parent on James Inform Down (903) Emmet Mat Mathews and sides accom piano.

Paul Cass played band at the V waukee in 19 recorded with ten Jackson, Bernie Young stick Blues (of Arthur Roof Orchest piano on the also appear Young's Cre mount 12088 and Paramou urday Night



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One of the Best jazz pianists Chicago ever produced is Cassino Simpson, shown here with the band he led at Chi's Showboat in 1930. Cass is now in a mental institution. George Hoefer's "Hot Box" in this issue gives some of Simpson's background. Personnel includes bassist Milton Hinton, now with Cab Calloway; Bob Tinsley, guitar (now has own Chi band); trumpets include, left to right, an un-

remembered man who was with the band only a short while; "Tick" Gray, who now has a restaurant on Chi's south side, and Guy Kelley, now jobbing in Chi; trombones are John Thomas (with Floyd Campbell now) and Ed Burke (now with Earl Hines); saxes are Scoville Brown and Frank Jackson on altos (both now in New York) and tenor Fred Brown (now with Artie Stark in Chi); Richard Barnett, drums, is jobbing in Chi.

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Banks Street, Chicago)

Cassino Simpson is a little known and rarely heard jazz pianist who at one time threatened the laurels of Earl Hines on Chi's south side. Playing in the Hines groove, yet in a distinctive manner, Cassino became leader of a band that followed Louis Armstrong in the Showboat Cafe at Clark & Lake streets in 1930. Cass was mentally ill shortly after the engagement and was sent to an institution in Elgin, Ill., where he remains to this day. According to "Tick" Gray, trumpeter in the band, Cass "was one of the finest." Gray's statement is born out by Simpson's marvelous accompaniment for Laura Rucker on Paramount 13075 *St. Louis Blues* (818) and *Little Joe* (817). The disc is probably Cassino's best platter.

Unfortunately, Cass cut wax only a few times. His piano is apparent on Paramount 13087 *St. James Infirmary* (905) and *Upside Down* (903). First tune sung by Emmet Mathews and second by Mathews and Laura Rucker, both sides accompanied by clary and piano.

Paul Miller Wrong?

Cass played with Bernie Young's band at the Wisconsin Roof in Milwaukee in 1927. About that time he recorded with Arthur Sims, Preston Jackson, Wally Wishop and Bernie Young on Okeh 8373 *Soapstick Blues* (9765a) under the title of "Arthur Sims and his Creole Roof Orchestra." Lovingood played piano on the other side. Simpson also appeared on discs with Young's Creole Jazz Band Paramount 12088 *Dearborn Street Blues* and Paramount 12060 *Every Saturday Night & What's the Use of*

Lovin'. These band sides were made earlier and do not compare with the accomps made later. In his "Yearbook of Swing" Paul Miller gives as one of Simpson's representative solos *My Good Man Sam* and *Can I Tell You*, by King Oliver's group (Vi. 38049). Tick Gray played with Oliver through the early New York period and thinks it highly improbable that Cass ever recorded with the King. The piano solos on the above also indicate a very different piano style from the Paramounts made about the same time.

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Weary Blues and *New Orleans Stomp*. Find was made by Charles Payne Rogers of Trenton, N. J., who is very enthusiastic about the disc and writes that there is only one other copy known to collectors. Bill Russell once said if he ever found the item he would quit collecting (he has every other Armstrong). Rogers also advises that he and Frederic Ramsey have decided that Oliver takes the muted solo on Clarence Williams' *Blue Five O'Clock Blacksnake Blues* and *Old Folks Shuffle*.

Oliver Masters Differ

King Oliver's *Riverside Blues* (1624-2) and *Mabel's Dream* (1622-1) on Claxtonola differs from the Paramount 20292 or Puritan 11292 in that *Dream* is from a different master, according to Les Zacheis.

Collector's Catalog

ORIN BLACKSTONE, 1008 Elconore street, New Orleans, is a Bix specialist with a complete collection excepting Chicago Loopers (Perfect) and Benny Meroff (Okeh). Also Muggsy, Tesch and Bill Coleman fan. Orin puts out potent lists of records for sale and auction. He's night city editor of the New Orleans *Times-Picayune* and in addition, reviews current records in the Sunday editions.



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Louis Armstrong's "ahead of the times" chorus on Fletcher Henderson's *Why Couldn't it Be Poor Little Me* on Banner 1476, Regal 9770, Apex 8316 & Ajax 17123.

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Bowers-Lyman Combine

New York—Gil Bowers, pianist formerly with Bob Crosby, has joined Abe Lyman's band.

Joe Harris in Pollack Band

San Diego—Joe Harris, well known trombone and singing star of the early Ben Pollack band and later with Goodman, Crosby and M.G.M. studio ensembles, is making a great comeback with Ben Pollack's "latest and greatest" band which currently is packing in the customers during their sixteenth week of an engagement at Sherman's, the center of night life gaiety here in the Southwest.

Harris, still recuperating from the automobile accident which almost took his life, was just getting back in the old groove when he was called upon to carry on for Bobby DeCuir, fine trombone stylist with the Pollack band who, in Mercy Hospital, died of double pneumonia last week.



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Swing Piano Styles

Melvin Henke's White But He Pounds Piano Like a Colored Ace

By Sharon A. Pease

Last summer a young pianist began attracting attention via WGN and MBS broadcasts from the Melody Mill Ballroom a few miles west of Chicago. That was the first big break for Melvin Henke and a step forward in what now seems destined to be a brilliant career in dance music. At that time, his flashy solos were being featured with Steve Leonard's orchestra.

Mel is only 24, but is already a veteran of nine years in the music business. He is of a musical family—his mother plays piano and his father, Al Henke, is a violinist. The senior Henke has directed concert and dance combinations around Chicago for many years and was at one time musical director of radio station WCFL.

Starts on Drums

As a child Mel studied standard piano with Karl Reckzeh, a well

known Chicago teacher. He also liked drums and practiced them as a side line. At 15 he was working jobs on drums and thus became interested in dance piano. After obtaining parental permission with a promise to keep up his regular studies, he started developing his own piano style. Asked who most



Mel Henke . . . Started on drums, switched to piano, and today is rated as one of the most promising soloists in the Chicago area. Sharon A. Pease tells all about Henke—and his piano style—in the accompanying story.

influenced this development, Mel explained, "At that time everyone, including myself, had a great admiration for Earl Hines' style, so

naturally that was quite an influence. I also made frequent trips out to the Lake Villa on Wilson Avenue, where Cleo Brown was playing and I picked up many ideas from her. In more recent years my style has been influenced by Bob Zurke. I greatly admire his crisp touch and clever left hand."

Mel's first piano experience with a band was when he sat in for one number with his father's ork on a gig date.

"That was a great kick," says Mel. "The tune was 'Hello Aloha,' and I had worked for many weeks on my chorus. That settled it—the drums were out and I went to work on piano seriously."

Jams with Goodman

Since that time he has worked various resorts, niteries, and ballrooms in and around Chicago with Charley Rich, Carl Hoffman, Danny Alvin, Jimmy Green, Henry Lishon, Frank Snyder, Joe Kahn, and Maurie Stein. The engagement which stands out most vividly in his memory was with Joe Kahn, Drew Paige, and Emory Granger at the Gay Nineties on Rush Street. That was in 1935 when the Ben Pollack and Benny Goodman bands were working jobs in Chicago. The boys came in every night for jam sessions and among the regular participants were Harry James, Bruce Squires, Dave Matthews, Spud Murphy, Irving "Fazola" Prestopnik and Goodman. Charles La Vere, who was doubling piano and trumpet for Joe Sanders at the Blackhawk, also came in regularly. "Those sessions were an all time high for inspiration and ideas," says Mel.

He joined Steve Leonard in May, 1939, for the Melody Mill engagement. There was one Henke fan who never missed a broadcast or an opportunity to hear Mel cut loose. That was Ben Lincoln, a jazz enthusiast from Milwaukee. Later when Lincoln decided to produce and market Collectors' Items Records, he selected Henke to make the initial two sides. From that record, Collectors' Item No. 100, comes the accompanying example, a portion of "Henke Stomp." We copied the 10-bar introduction, then skipped the next 32-bar chorus and 16-bar interlude. Copying starts again at that point and continues through

24 bars of the next chorus. The small notes will serve as a pickup to get back into the original strain of the chorus. Mel contends that in solo work the left hand should be kept moving and in this example demonstrates that point. The Zurke influence is quite in evidence throughout.

How to Get a Job With Harry James

BY DUKE DELORY

Toronto—When Fran Hines, vocalist with Bert Niosi's top band here, got a phone call from a friend in Buffalo advising him that Harry James was looking for a vocalist, Fran thought his leg was being pulled. But he wired Harry anyway, asking James to call him if he were interested.

Chewing his nails and pacing the floor, Fran waited nervously in Ma Davis' boarding house for musicians here. At 8 o'clock sharp the phone rang. "That you, Fran? This is Harry James. Can you see me after the matinee performance at Shea's Buffalo on Sunday? O.K."

Hines made the audition and joined James' band the same day.

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The Squeeze Box

Max Stelter Finally Talks About Himself

By Bill Sweitzer



"The young accordionist today has too little opportunity to get acquainted with the classics in order to round out his technical and harmonic knowledge."

Those are the words of Max Stelter, who in contrast to the very



youthful topnotcher described in the last "Squeeze Box" column, is an artist who got in on the ground floor of the so-called "accordion boom."

Max has been playing accordion 12 years and before that, played piano professionally.

A quiet sort of fellow, Max admitted, under pressure, that it was a great kick to be selected as one of the first staff accordionists on NBC. I remember well when he played the Phil Baker program in the orchestra directed by Roy Shields. He recalls a dandy jazz band composed of Davie Rose, piano; Red Norvo, xylophone; Louis Epstein, clarinet; Marvin Saxby, guitar, and himself on accordion. It must have been terrific!

The Stelter accordion has been heard on many other famous programs such as Carnation Milk, Fitch, Cocoa Cola transcriptions, etc. More recently, Max has been featured with the Old Heidelberg concert ensemble in Chi. He also is associated with a well known music school as professional coach. I have illustrated a few bars of his style, which should help you get in the groove.

Address mail to Sweitzer care of Down Beat, 608 S. Dearborn, Chicago, Ill.—EDS.



MAX STELTER

For 12 years he has been playing accordion. Bill Sweitzer, in his "Squeeze Box" column above, tells about Stelter's unique style.

Four in Zutty's Combo

New York—Playing with Zutty Singleton at Nick's in the Village are Albert Nicholas, clarinet; Richard Fullbright, bass, and Sam Allen, piano. Quartet is set for a long run at the spot.

Dexter's Glenn Miller Story—

(From Page 8)

young and hungry tenor man whose name rhymes with "panicky" except for the "a" in the latter—is Glenn's fair-haired boy. Miller claims Tex, in another year, will be acclaimed by even the righteous guys as great a man as Hawkins. Already Glenn says Tex is the greatest white tenor alive.

—Harmony Above Rhythm

But back to the music... Glenn

doesn't want a strict jazz band. Of course he likes the pure stuff himself, and he admits Louis Armstrong's old Hot Five and Hot Seven discs of the early 1920's have given him a lot of ideas which he used to advantage. "But the public has to understand music," he says. "By giving the public a rich and full melody, distinctly arranged and well played, all the time creating new tone colors and patterns, I feel we have a better chance of being successful. I want a kick to my band, but I don't want the rhythm to hog the spotlight."

Just one more slant on Glenn Miller's way of thinking. Smart? Not long back he pulled Tommy Mack out of the band to make him manager of the band. Tommy plays trombone. So when Glenn, rehearsing for a record date or a broad-

Reichman's New Piano

St. Louis—Johnny Anderson, Texas pianist who plopped into the limelight in 1939 with Jack Teagarden's band, has joined Joe Reichman's band here. Reichman, a pianist himself, is spending more time out front.

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cast, wants to step into the control room to check balance, intonation and the like, Tommy drops back, sets up his sliphorn, and no time is lost. The band sounds exactly as it will sound with Glenn riding along with the other three trombones later.

Remembers Winchell's Advice

Glenn Miller deserves every break he's gotten. Plenty of the big guys refused him help when he needed it. He's had to fight for every break. Now that he's at the top he can look back and grin, but he doesn't hold a peeve for anyone.

Meanwhile, he's working harder than ever. He remembers reading in Winchell's column a few years back that you meet the same people on the way down that you met on the way up. Some of those

Although Joe Public has yet to appreciate and understand the terrific musical talents of Benny Carter, who plays trumpet, alto and clarinet, besides leading his own band, musicians abroad as well as those in the United States have long admired Benny's abilities. Here with is shown a hot chorus which Benny calls "Screwy Rhythm" and which shows his remarkable alto technique to good advantage. In addition to his instrumental talents,



Carter

people Glenn doesn't want to mix up with again.

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Crosby Band Goes Sweet In Pittsburgh

BY MILTON KARLE

Pittsburgh—The Bob Crosby bunch did a swell week at the Stanley theater, although they seemed to go overboard on the sweet side and didn't give enough of their best brand of jazz, the Dixieland. Trumpeter Shorty Cheroch, who got little show along-side Billy Butterfield, had given his notice to manager Gil Rodin and Gil was in search



Crosby

of a replacement.

The Wm. Penn hotel switched over to Statler management and Johnny Long's band stayed on. Johnny's outfit had done well at the Statler in Buffalo.

Will Osborne put on a great show at the Senator theater. Vocalist Barbara Bush did a pleasing job and drummer Hack O'Brien, recently of the Eddie De Lange band, worked in fine.

Although Muggsy Spanier probably will have left Ted Lewis before this is read, we caught him with Ted's band here, and it brought on a pleasant nostalgia recalling Muggsy's days with Ted years ago. Replacements in Lewis' band included Adrian Tei, formerly with Dick Stabile, on lead alto. And on tenor was Herm Stanchfield, formerly with Eddy Brandt.

Smoke Rings: This doesn't come from Bill Esch, formerly with Ina Rae Hutton, but the blond bombshell is organizing another band soon. . . . Johnny Long and his drummer, Pat Mulvanity, parted company last month. . . . The Showboat has been renamed the Yacht Club and has been given a new face. . . . Recording night club originator Joe Vilella is a benefit to the travelling bands that hit the village as well as to the locals. . . . While Crosby was in town a clever stunt was pulled by Jim Luntzell on KDKA. Crosby and chirpie Kathleen Lane were brought up to the station as were Johnny Long and his sparrow, Helen Young. A musical quiz program was put on, using boxing lingo, and the Pitt. Press' radio editor, Si Steinhilber, "seconded" Crosby and Lane while Long and Helen were handled by Harold Cohen, Pitt. Post Gazette theatrical critic.

Martin With Duffy

New York—Claire Martin, former singer with Bob Zurke, has joined George Duffy's ork. Evelyn Poe is Zurke's replacement.



They Do Everything . . . The Variety Boys, currently at the Hotel Leland, Aurora, Ill., sing, swing and present spirituals as well as longhair comos in jazz tempo. The group includes Jimmy Adams, vibes & drums; George Oldham, clary & sax; Bill Sanford, bass, trumpet & piano; Kenneth Henderson, guitar & front. Group is eliciting much comment throughout Illinois.

Hawk Slipping? Reporter Says "Bean" a Dud in Washington!!

BY WHITEY BAKER

Washington, D. C.—Coleman Hawkins proved more or less of a dud at the Howard theater. Many of his admirers were disappointed, except for his *Body and Soul*. His attitude was listless, taking much of the edge off the appetites of his admirers.

McCall-Carlson Merger

Charlie Barnet stopped every show at the same theater. Only recently he broke the box office record at the Colonnade and he is rapidly gaining popularity around these parts.

Mary Ann McCall, vocalist with Barnet, and Frankie Carlson, Woody Herman's driving drummer, are anxiously awaiting the arrival of June so they can merge.

Don "Sparty" Donato, during his two weeks at Loew's Capitol as guest conductor, swelled receipts from an average of 16 grand a week to \$24,000 the first week and

\$31,000 the second, despite holidays.

Eddie Wald is the new maestro at the Bamboo Gardens, featuring Joe Carnell, clarinet; Johnny Fichette, piano, and Sam Richardson on tenor. . . . Ralph Hawkins is taking a two weeks vacation in Florida. . . . The Bill Downer band is packing them in at the Nightingale. Rodd Raffel, piano, does the arranging and also writes for the Will Bradley band. . . . Don McMullen, Ed Pierce and Chauncey Cooper, with Barnee at the Shoreham, are acknowledged the best sax section in town.

WLW to Make Wax?

Cincinnati—There is a possibility of station WLW's going into the low priced record field, according to informed sources here. The idea, vague as yet, is to record traveling bands who are not contracted with any other recording company.

L.A. Local Will Elect Wallace Aides

BY DAVID HYLTON

Los Angeles—Installation of the new Local 47 president, Spike Wallace, and his cabinet, took place January 21. A special election probably will be held soon to select president's assistants.

In a recent issue this column erred in naming the sponsor for Les Hite's tour. Reg. D. Marshall did the booking. Sorry.

Another Miller Band

The Rendezvous ballroom in Balboa has a new band labeled Harry Wham and his band. Arrangements are ala Glenn Miller and the unit is building up a strong following among the younger set.

Stuff Smith went into the Onyx Club here for four weeks with options, after being burned out of the Off Beat Club in Chi. . . . The King Cole trio, which had been seriously considered for the Off Beat spot, pulled a surprise move on us by going into the Radio Room on Vine street.

One of the smartest moves on the part of the Catalina Island management was their decision to book Benny Goodman's boys into the Casino ballroom and St. Catherine hotel for part of the coming summer season. Benny will play the Coconut Grove first and then go to San Francisco before hitting the Island.

Ennis No Killer

The Casa Manana, formerly the Cotton Club in Culver City, has been transformed into a fine ballroom-cafe. At present Skin Ennis has his band in the spot but they don't seem to be able to fill the ballroom. Management hadn't set a band to follow at press time, but the policy will be to always book top name bands.

John Kirby is bringing his fine little group to the Trocadero. . . . From the It Cafe, Don Roland's Tunesmiths have moved in at KNX and joined the staff for an airing

five times per week. . . . The Zebra Room at the Town House is using the Six Hits and a Miss from the Bob Hope show. . . . Doug Finis has his band at the White Elephant and features that fine tenor man, Odell West. . . . Club 17 has a neat outfit in the Dukes of Swing, with Hal Brown as intermission pianist.

Two Join Osborne

New York—Before leaving for Florida, Will Osborne signed two new men, Hack O'Brien on drums and Nel Cathall on third trumpet. They replace Dee Ferguson and Bobby Powell, respectively.

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Alabam Jumps to Kaycee Fly Cats

Birmingham, Ala.—The Gene Miller band, hot from Kansas City, is set for a 6-month run at the Thomas Jefferson hotel here. The band just finished its fifth season at the Elms at Excelsior Springs, Mo. Outfit includes some of the best Kaycee men, including Walter Williams, George Register and John Jamara. Lois Swaney and Gene do the singing.

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Mart Kenney Gets Patton, Fine Tenor

BY DON MCKIM

Vancouver—Stan Patton, one of Canada's best arrangers and a maestro in his own right for several years, on Jan. 28 joined Mart Kenney's band on tenor, replacing Don Skyles, who was with Kenney for three years. Patton turned his own band—playing the Alma Academy—over to Dal Richards, who plays tenor and warbles.

Kenney had tried often to bring Patton under his wing and had sponsored the youngster's band on road tours. Stan's entry marks the first personnel replacement in nine years for Kenney's band.

Short Shots:—Sandy DeSantis jumped back into the local limelight last month with a new 9-piece outfit at the Palomar ballroom. . . Doug Raymond moves into Happyland's dance hall for a seven month season late this month. . . Barney Potts, pianist-showman, opened at Chinatown's Mandarin Gardens with a 4-piece crew. Includes Lance Harrison, first rate hot tenor. . . Bill Wilson and Pat Lane are organizing the Vancouver Hot club, holding Sunday swing concerts once a month. Membership is growing but club lacks musicians' support. Reason unknown.

Ira Bowman in Exit as Leader

BY DICK GEHMAN

Lancaster, Pa.—Ira Bowman, local bandleader whose name has been a byword in music circles here since 1921, turned the dictatorial reins of his outfit over to tenor saxman Sam Loss and retired from the band business to devote all his time to his position in a local music shop. Loss had virtually managed the outfit for ten years. Lineup features Hank Walton, trumpet; "Pogey" Pogues, alto, and Joe Kistler, drums.

Saginaw Canary Pulls the Kids Into Town

BY LOUIS K. CRAMTON

Saginaw, Mich.—Al Arter's band, with lovely chirpie Marcia Lynne, packed the Green Mill here recently. Students from nearby Alma and Central State colleges agreed with local high school night-lifers that the girl had everything plus. Several shy sophomores were making regular bi-weekly pilgrimages to town to hear her.

New Instrument Can Sound Like Banjo, Organ or Trumpets

BY SIG HELLER

Milwaukee—Ken Harvey returned to the home town after being in London on BBC for the past two years. Ken has invented a new instrument which he calls a vibraelectron. It can be played to sound like a banjo, an organ or a brass section.



Allan DeWitt who took Jack Leonard's place with Tommy Dorsey, now moves out in favor of Frank Sinatra. DeWitt may go with Bob Chester.

Mad Russian of Cincy Has the Wrong Slant!!

BY BUD EBEL

Cincinnati—A certain mad Russian around this town is crying that he doesn't get any plugs in *Down Beat* because he doesn't advertise. This is far from the truth, as the guy has been given several good mentions in this column. But he has also been given a couple of good swift kicks in the pants, and purely because he deserves them.

Sammy Watkins' new band is doing okay at the Gibson. . . Jimmy James' opening at the Netherland Plaza was one of the highlights of the winter season. A terrific band. . . The Wm. Stoess singers at WLW, with the Devore sisters and Sylvia Rhodes leading the way, seem destined for something very big.

That new Al Kaeser group is a honey. . . Joe Binder, offered a job singing with Orrin Tucker, didn't accept because of local business connections. . . That new Phil Davis band at WLW is the best thing since the Flying Dutchman ork of a few years back.

Bert Niosi Still Slays Canuck Cats

BY DUKE DELORY

Toronto—Canada's swing master, Bert Niosi, is now in his 13th record-breaking month at Cuthbert and Deller's Palais Royale Ballroom. Jan Savitt is scheduled to solo at the Palais the 27th of this month.

Although Frank Crowley's blues and Dixieland outfit is clicking on its new theater tour which got under way just after the first of the year, Frank won't be with the ork 'til the middle of this month as he's now basking in the Florida sunshine. Meanwhile Jack Burrows, pianist, is boss man. And altoist Reg Saville is busy arranging for half a dozen other crews as well.

Digs With Pick and Shovel in Detroit Factory Jernts

BY LOU SCHURRER

Detroit—Sammy Sterns, who leads one of the better jive bands here, says, "This damn town is full of 2nd generation, middle European five o'clock factory workers—bless (?) their souls!" Mr. Sterns, whose unit really gives with the jump, states further, "All these clubs and their mickey mouse bands give me a gripe. The customers don't stay up late enough to understand true swing styles. The only way Detroit night club patrons get their digs is with a pick and shovel. Speak to them of Dixieland swing and they think of ropes on a southern tree." With that Sterns packed his trumpet and announced he was spending the night in a sewer to pick up a little atmosphere.

Joe Casey, who boasts of an Italian strain in the family, is giving his talents Tuesday nights to preparing spaghetti for the customers in between sets at the Ten-High.

It looks like marriage for Herman Klein. . . Bob Bullets is a pappy. Eleanor's his son's mother.

. . . Speaking of love, Art Lyons and Johnny McDonald, sax, both of Sammy Sterns' band, were married within a week, but to lovely girls. Mark Fischer with the same unit was tied Feb. 4. This was done against the advice of Dave Flucker, bass. . . Ross Dristy is looking for a fur cap to replace his anemic toupee.

Snowball on Piano Is Red Hot; Friml Band in Ohio

BY JULIAN B. BACH

Columbus, O.—Four recent changes have given Jimmy Franck's band a setup unique in local jazz annals. He has a combination of six brass, four saxes and two rhythm. Addition of Bill Haines on trumpet and Jack Stierwalt on trombone have converted the band to the Glenn Miller type. Other changes include Ralph Snowball on piano and Chet Jackson on drums. All men in the band are Ohio State students and the outfit is rated as one of the best swing combos in this sector.

Henry Cincione, former Vallee bugle man, is tipped to open the Century room of the Neil House sometime around the middle of the month. The room has a daily Mutual wire.

Rudolf Friml, Jr., son of the illustrious musical comedy composer, and his orchestra, opened an indefinite engagement at the Ionian room of the Deshler Wallick last week. Friml features the work of his father as well as plenty of swing stuff. Vocalist with the band is Eleanor Dailey. Lovely.

Where The Bands Are Playing

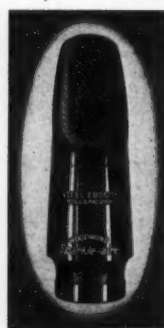
EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; GAC—General Amusement Center; RKO Bldg., Rockefeller Center, NYC; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; MCA—Music Corporation of America, 745 Fifth Ave., NYC; William Morris Agency, 1270 Sixth Ave., NYC; Frederick Bros. Mus. Corp., 2307 RKO Bldg., New York, N. Y.

Band Routes must be received by *Down Beat* by the 1st and 15th of the month to insure listing in the next issue.—EDS.

- A
Adkins, Max (Stanley) Pittsburgh, t
Adler, William (Ambassador) NYC, h
Agostini, Giuseppe (CBC) Montreal, Que.
Can.
Agosti, Lucio (CBC) Montreal, Can.
Ainscough, Jimmy (Silver Slipper) Louisville, nc
Akin, Bill, Jr. (Henry) Pittsburgh, h
Alberti, Jules (Show Bar) Forest Hills, N.Y.
Alberio, Don (Royal Palm Club) Miami, Fla.
Alfonso, Don (Park Central) NYC, h
Albert, Mickey (Cocoanut Grove) Boston, Mass.
Alston, Ovie (Century) NYC, t
Anderson, Rags (Riviera) Columbus, O., nc
Anderson, Skippy (VSA) Omaha, Neb.
Andre, Fabian (Pump Rm.-Ambassador) Chgo., h
Andrews, Bill (Royal Connaught) Hamilton, Ont., Can. h
Anvers, Eddie (Dutch) Columbus, O., nc
Apollon, Al (Biltmore) Atlanta, Ga., h
Armstrong, Wally (Station CFB) Toronto
Armstrong, Louis (Cotton Cl.) NYC, nc
Arnes, Desi (LaCanga) NYC, r
Arncim, Gus (Olmos) San Antonio, Tex.
Arnte, Billy (Oasis) Sarasota, Fla., nc
Ardoin, Sidney (Puppy House) N.O., La.
Arquette, Les (Verne's Cafe) Detroit, nc
Arter, Al (Knickerbocker Gardens) Flint, Mich., nc
Ash, Paul (Roxy) NYC, t
Atkins, Aubrey (Winthrop) Tacoma, W., h
Augustine, Johnny (New Yorker) NYC, h
Austin, Curly (Nickie's Shadowland) Houston, Tex., nc
Avonde, Dick (Lido Deck-Brant Inn) Burlington, Ont., Can. h
Ayres, Mitchell (St. George) Brooklyn, NY, h
B
Baeker, Les (Cl. Palmetto) Detroit, nc
Backus, Earl (Nameless Cafe) Chgo., nc
Badger, Rollie (Sherbrooke) Sherbrooke, Que., Can. h
Baer, Morgan (NBC) Wash., D.C.
Bahr, Ray (Probus) Louisville, Ky., nc
Bailey, Layton (Blackstone) Ft. Worth, Tex., h
Bain, Jack (Ches Maurice) Montreal, nc
Baker, Dick (WJJD) Chicago
Baker, Hal (Cl. Dickman) Auburn, NY, nc
Ballou, Dick (Station WHN) NYC
Bammel, Earl (Cl. Morocco) Detroit, nc
Barbino, Frank (Stratosphere Club) Chgo., nc
Bardo, Bill (Troadero) Henderson, Ky., nc
Barnee (Shoreham) Wash., DC, h
Barker-Heller (College dates)
Barnes, Max (Regent Roof) Gr. Rapids
Barnet, Charlie (Flatbush) Brooklyn, t
2/1 wk; (Windsor) Bronx, NY, t, 2/8 wk
Barnet, Jimmy (VSA) Omaha, Neb.
Barons, The (Durite Cafe) Jackson, Mich., nc
Barron, Blue (Edison) NYC, h
Barrows, Charlie (Brook) New Brunswick, N.J.
Barte, Jeno (Piccadilly) NYC, h
Basie, Count (Golden Gate) NYC, b
Bauer, Tony (Scaler's) Milwaukee, Wis., nc
Baum, Charlie (St. Regis) NYC, h
Baum, Howard (Senator) Pittsburgh, t
- B
Beckley, Malcolm (Royal Hawaiian) Honolulu, h
Benavie, Sam (Station WJH) Detroit
Benson, Ray (Brook Surfside) Miami Beach, Fla., nc
Bents, Cecil (Blackstone) Ft. Worth, Tex., h
Bergers, Maximilian (Biltmore) Coral Gables, Fla., h
Berigan, Bunny (Ritz-Carlton) Boston, h
Bernath, Bert (Fall Mall-Raleigh) Wash., D.C., nc
Bestor, Don (CRA) NYC
Bettan, Matt (Kansas State U) Manhattan, Kan.
Blaine, Jerry (Anawanda Club-Astor) NYC, h
Blake, Charley (Republic Cafe) Wash., D.C., nc
Blake, Freddie (Sandy Beach) Pontiac, Mich., nc
Blake, Jimmy (Edgewater Beach) Chgo., h
Blanton, Tommy (Cont. Orch. Corp.) Utica, NY
Bleyer, Archie (Earl Carroll's) Hlwd., Cal., nc
Block, Ray (CBS) NYC
Blus, Tommy (Village Barn) NYC, nc
Bolognini, Ennio (L'Aiglon) Chicago, r
Bonano, Sharkey (Moulin Rouge) N.O., La.
Boogie-Woogie Boys (Cafe Society) NYC, nc
Booth, Earl (Snail's Paradise) NYC, r
Botkin, Alex (Continental) Miami, h
Bowman, Benny (Twin Acres) Alpena, Mich., nc
Bowman, Bob (Rome) Omaha, h
Bower, Jimmy (Wharf House) Indianapolis, Ind.
Bragale, Vincent (Dempsey-Vanderbilt) Miami
Brandt, Eddie (Metronome Rm.) Wash., D.C., nc
Breese, Lou (Chez Paree) Chgo., nc
Brehley, Gus (Mamie's Grotto) Milwaukee, nc
Bridgode, Ace (Merry Garden) Chgo., h
Brodrigue, Will (New Victoria) Quebec City, Que., Can. h
Brower, Jay (Golden Gate) S.F., Cal., t
Brown, Les (ORA) NYC
Brown, Pete (Brittwood Club) NYC, nc
Browne, Chet (Hlwd. Beach) Hlwd., Fla., h
Bruce, Roger (Club Gloria) Columbus, O.
Brunie, Abbie (Vanity Club) N.O., La., nc
Brusloff, Nat (Park Central) NYC, h
Bryant, Buddy (Mitchell) Indpls., Ind., nc
Buffano, Jules (Ranch) Seattle, nc
Burkard, Johnny (Madrid) Louisville, Ky., nc
Burke, Sonny (Frederick Bros.) NYC
Burns, Cliff (Marionette Inn) Cinti., nc
Burton, Benny (Graystone) Detroit, h
Burton, Paul (Cabin Club) Cleveland, nc
Busse, Henry (Wm. Morris) Chicago
Byrne, Bobby (On tour) Irving Mills
- C
Cabot, Tony (Vista Moderne) Chicago, nc
Caceres, Emilio (WOAI) San Antonio, Tex.
(Modulate to Page 22)

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Jobbing Tough in Chicago; Tucker-Baker Hit New High

BY TED TOLL

Chicago—The zero weather we've been having has chased most of the Randolph street rambblers over to Local 10 headquarters the past couple of Monday afternoons. But it doesn't avail much to bother coming downtown these days.

Things aren't even mildly skipping, let alone jumping for glee. As usual, the big spots are doing all right, but club dates are on the decline, it seems. Many guys are admitting now that they turned down New Year's eve and went out and had a few themselves, rather than work for a lousy eight bucks.

Bonnie Evelyn Nelson

It just wouldn't be right to ignore them. This Orrin Tucker outfit, with that little Houston, Texas gal, Evelyn Nelson—beg pardon, they call her Bonnie Baker now—are the most sensational things to hit this town since the Irish lady's cow.

Bonnie Evelyn's Texas school chums, many of them musicians, are spending their off moments these days telling people they were in the same history class with Bonnie Baker. And now little brunet Baker with the six-year-old voice is making history in the Palmer House.

Nicholas Gets Job With Orrin Tucker

BY J. H. LANG, JR.

Indianapolis—Ted Nicholas, who as manager of the Lyric theater brought most of the best bands in the country to this town, resigned from the theater business to take over the management of Orrin Tucker's band. Reports have it that he's homesick already.

Tom Devine has opened a new dance floor with name bands performing on weekends. . . . Harold Cork, present leaser of the Indiana ballroom, which Devine formerly had, has formed a new band and on Friday nights features both it and the old one.

The American premier of the ice show featuring the professional debut of Audrey Peppe used 15 of the Local men for eight shows and 21 hours rehearsal.

We say so long to Jimmy Dorsey's bunch on the ninth of this month, when their Panther Room stand is taken over by the Woody Herman herd. The band should give local musicians some wonderful jabs with their blues and jump stuff. And the wide-eyed young clientele should exhibit a lot more appreciation than did the customers at the Trianon ballroom, where the Herman band played to deaf ears several weeks ago.

Harlan Leonard Previewed

Harlan Leonard's Kansas City Rockets provided the town with a couple of previews of their stuff on the way to New York. They played to a costumed mob at the ultra ultra Architects' ball, then two nights later proceeded to send everybody assembled at a Negro jump at the Savoy.

Montana Exec Counts Noses

BY BOB CARROLL

Helena, Mont.—Earle Simmons, genial secy of Local 241, has been placed in charge of the U.S. Census bureau of this district and has turned his chair over to Brother Jimmy Thomas, who will be acting secy until July 1.

For the past 7 months Mac McDonnell has had his gang at Helena's swank down town club, The Cabin. They are becoming more popular every night. It's a male quartet with Catherine Christians fronting. She sings and the guys all double. They belong in a big



—Seymour Rudolph photo

Chicago—A couple of tub men trying to beat each other to the beat. Jitterbugging at left is Roy Knapp, Chi NBC drummer and teacher of Krupa, Wetling, Orm Downes and others. Twiddling the maples is Knapp's pal, John Noonan, an exec with a big drum manufacturer. The two boys have just collaborated on *Fundamentals of Modern Drumming* (plug).

Big Money in Erie

Erie, Pa.—According to a report made by Oscar L. "Zeke" Nutter, president of Local 17 here, \$87,000 worth of business came into the Local during 1939. Erie is a regular one-night jump for name and traveling bands shuttling between the east and middle-west.

eastern hotel spot.

Mal Duke, whose band did a swell job at the Broadwater nightery, left for Sacramento. . . .

Howard Craig and Wes Mullin, using Novachord and Hammond organ, are doing a nice job at the Club. . . . Art Happel, Montana's best tenor man, has been here for the past year. . . . Jimmy Binkert's band has held the Rocky Mountain Inn job for ten years. . . . Jimmy MacEvans holds the stand at the C.O.D. club in Butte while Gib Gooney pleases the patrons at Green's. . . . Another fine piano man is Hugh Dunlap at the Aereo club.

Welk Sideman (A Casanova) Center of Catfight

BY ED KOTERBA

Omaha—Two pretty gals engaged in a cat-fight over a member of Lawrence Welk's band at the stage door of the Orpheum theater here last month.

One, a Texas lass, followed the band from the cowboy state, where she met the lad, to Omaha, intending to surprise the Casanova-gate. But instead she met up with a local gal waiting at the same entrance for the same Don Juan. Our hero, it seems, knew the local gal since the old days when Welk was a territory band here.

After some fast talking the embarrassed Romeo dissipated the confusion somewhat. But when it was all over there was still one broken heart that needed mending.

Old Home Week in Omaha With Welk

Omaha—We had old home week here a while back when Lawrence Welk brought his band to the Orpheum theater and Buddy Rogers brought the Four Notes, local vocal combo, to the Chermot ballroom.

The Paramount theater has called quits after its third unsuccessful try to keep the place open with such names as Cab Calloway, Phil Spitalny, etc.

Jay Jackowski, whom Welk termed the world's greatest saxo-



Strictly Mick . . . Mickey Dowd, shown at mike, makes no bones about his Irish ancestry. He's the youngster who has been clicking so sensationally with Bill Carlson's band in the Chicago area. Dowd is 19 years old—and already a star!

phone player, is now tooting for Gene Pieper, but will organize his own band shortly, probably under the VSA banner.

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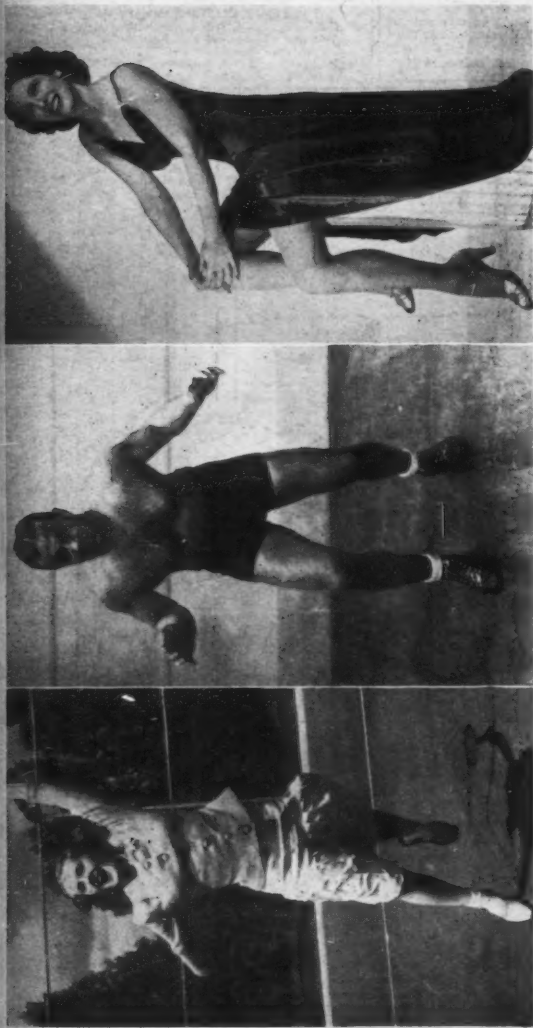
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Beauty—Phyllis Lynne, comely sparrow with the Paul Pendarvis band, yields a mean racquet. She's so terrific she spots Paul and they challenge her to a 30 points when they challenge her to a net duel. And Phyllis, to prove her versatility, sings a mean song with Pendarvis.

And the Beast—Mike Vetra, no, manager of the Woody Herman band, isn't faking this shot. He's had a lot of experience readin' and fightin' and still keeps in trim in case crooked promoters pull quickies with the Herman gang. A discovery of Eddie Mac last month when Joan Edwards quit Harg. Mike started with Casa Loma.



Heaving his hefty frame at the mike (top) is Tiny Hill, world's largest bandleader, whose band is a top fave with the kids around Chi town. Below Tiny, in a more orthodox pose, are Bobby Byrne, currently leading his own band on one-nighters, and Dorothy Claire, chirper formerly with Bob Crosby's Dixielanders. Byrne's crew recently left Brooklyn's Roseland after a sensational debut—it's one of the youngest bands in the business.

Joe Marsala's gang, at the Danceteria in New York, are billing the band as "Artie Shaw's bass player under the direction of Joe Marsala." In the whacky group above are Irving Barnett, sax; Don Carter, drums; Nat Jaffe (replaced by Joe Bushkin) piano; Phil Barton, vocals; Sid Weiss, bass, and Marsala, with clarinet. Below them, Henry Busse is crowned (King of Corn Trumpeters?) at the Netherland-Place in Cincy by Toni Lamare and Maurice. The band was



Jim Dorsey Band Steals Show in Chicago

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February 1, 1940

15c

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U.S. & CANADA

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hands in the business.

Irving Barnet, sax; Don Carter, drums; Nat Janney, electric
by Joe Buskin) piano; Phil Barton, vocals; Sid Weiss,
base, and Mariah, with clarinet. Below them, Henry Busse is
crowned (King of Corn Trumpeters?) at the Netherland-
Square in Chicago. They are Toot Toot and Maurice. The band was

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